



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



July 13 Copy Printed.

2/

1-

21

HISTORICAL NOTES
AND OTHER
LITERARY MATERIALS
NOW FIRST COLLECTED
TOWARDS THE FORMATION OF A
SYSTEMATIC BIBLIOGRAPHICAL DESCRIPTION
OF
MEDIÆVAL
ILLUMINATED MANUSCRIPTS
OF

Hours, Offices,

AND OTHER BOOKS OF DEVOTION;

AND ALSO FOR ASCERTAINING

THEIR COMPLETENESS OR IMPERFECTION.

TO WHICH IS ADDED

A DESCRIPTIVE CATALOGUE

OF A SERIES OF

ILLUMINATED MANUSCRIPTS,

ILLUSTRATIVE OF THE PROPOSED SYSTEM OF COLLATION.

By air 6m 18c.

LONDON:

M.DCCC.LVIII.

[NOT PUBLISHED.]

~~257. d. 73.~~

25773. d. 6



Aug^t 21. 1880.

Dear Sir,

Will you kindly render
me some Bibliographical assistance
with respect to a work Catalogued
in W.W.H. Gies's Catalogue of works
relating to Bibliography 1880 on
page 42 - viz:

635. Manuscripts: Historical
notes & other literary materials
towards the formation of a
... bibliographical description
of... Inds.
Royal Soc. Club. 1858

5th copy Mr. See informs me the

MEDI-

illed by
and the
rformed

CURS OF

R. AS
ATED

ayer.
sing to
-DAY-

ES OF
AND

TAINED

Prime,

FARUM.
S, with

Devotion
Compiled

LAPHI.
OURS

they are
ds, and
alendar.
ons. 5.
casional

Aug^t 21. 1880.

Dear Sir,

Will you kindly send
me some Bibliographical assistance
with respect to a work catalogued
in W.W.H. Quid's Catalogue of works
relating to Bibliography 1880 on
page 42 - viz:

635. Manuscripts: Historical

notes & other literary materials

towards the formation of a

... bibliographical description

of ... Ind.

Reyal 8vo. cloth. 1858

5th copy Mr Lee informs me the

MEDI-

lled by
and the
rformed

URS OR

R, AS
ATED

yer.
sing to
-DAY-

ES OF
AND

TAINED

Prime,

PARUM.
's, with

evotion
omplied

APHI-
IOURS

they are
ds, and
tendar.
ms. 5.
casional

Bodleian library has
purchased. When in
London lately, I hunted high
for it in the B. Museum
but could not find it. One
of the assistants said it was
a privately printed work.

Might I ask you then
if you could furnish me with
some bibliographical data
upon it? I might make a further

Live vol.:

cutting -
don't the

Mission Work justified
in the Address

THE ADDRESS ONLY TO BE WRITTEN ON THIS SIDE.

POST CARD



W. H. Alworth Esq^r
Bodleian Library
Oxford.

Bodleian
purchased
London
store for
but for
of the a
a price
ship
if you
some b
napier
upon a night make a further

Search & to consult the
 book. It appears to be
 a useful one bibliographically.

I have not yet met with
 any printed books of an
 earlier than mentioned in
 your paper before the L.A.M.K.
 I am surprised it is not
 noticed in Prof. Beza's & Weyman's
 Bibliography of Printing -
 I wrote to the latter about the
 Mission. It will be rectified
 in the addenda.

TING TO MEDI-
 TION.

rroneously, called by
 the Clergy and the
 Mass, as performed

books of HOURS or
 Manuscripts.

F PRAYER, AS
 ILLUMINATED

hours of Prayer.
 rations relating to
 SERVICES—DAY-

INIATURES OF
 HOURS AND

ALLY CONTAINED

Lauds, Prime,

T SANCTARUM.
 prayers, with
 em.

pts of Devotion
 section compiled

IOGRAPHI-
 OF HOURS

which they are
 i- Words, and
 he Calendar.
 additions. 5.
 occasional

Are you likely to attend
the L.A.M.K meeting at
'Drum' this year? I shall
try & do so - but 'tis a long
way to Vinture.

Believe me

Yours truly
(R^o) J^r = Flare Hudson.
(Newcastle Mechanics Lib?)

Recd. Aug. 24 answered
W. H. Allnutt.

CONTENTS.

I.—INTRODUCTORY EXPLANATORY NOTICES RELATING TO MEDIEVAL ILLUMINATED MANUSCRIPTS OF DEVOTION.

All Illuminated Manuscripts of Devotions commonly, though erroneously, called by the name of *Missals*. Genuine Missals of Two kinds—for the Clergy and the Laity—but both containing the *Public Ceremonies of the Mass*, as performed in churches and chapels.

The generality of Illuminated Manuscripts *Private Service-books* of HOURS or OFFICES: their peculiar characteristics and difference.

Uniformity of the subjects and Illuminations contained in such Manuscripts.

II.—ILLUSTRATIONS OF THE CANONICAL-HOURS OF PRAYER, AS FORMING THE PRINCIPAL DIVISIONS OF ILLUMINATED MANUSCRIPTS.

Ancient division of the Natural Day and Night. Origin of the Hours of Prayer.

NAMES AND ORDER OF THE CANONICAL-HOURS, with Illustrations relating to their original Establishment and Observance:—*Early Morning Services*—*Day-Services*—*Evening-Services* and *Nocturns*.

The CALENDARS of Illuminated Manuscripts.

III.—ANALYSIS OF THE GENERAL CONTENTS AND MINIATURES OF ILLUMINATED MEDIEVAL MANUSCRIPTS OF HOURS AND OFFICES.

DESCRIPTIVE LISTS OF THE SUBJECTS AND ILLUMINATIONS USUALLY CONTAINED IN MANUSCRIPTS.

I. Illuminations proper to CALENDARS.

II. GOSPELS of the NATIVITY and RESURRECTION.

III. PRELIMINARY PRAYERS inserted occasionally.

IV.—XI. HORÆ BEATÆ MARIE VIRGINIS:—*Matins, Lauds, Prime, Tierce, Sexts, Nones, Vespers, Compline*.

XII. THE SEVEN PENITENTIAL PSALMS.

XIII. THE LITANY.

XIV. HORÆ SANCTÆ CRUCIS.

XV. HORÆ DE SANCTO SPIRITU.

XVI. OFFICIUM DEFUNCTORUM.

XVII. LES QUINZE JOYES DE NOSTRE DAME.

XVIII. LES SEPT REQUESTES A NOSTRE SEIGNEUR.

XIX. SUFFRAGIA (ORATIONES) PLURIMORUM SANCTORUM ET SANCTARUM.

List of the Saints usually to be found addressed in these prayers, with their peculiar distinctions in the Miniatures attached to them.

XX. ORATIONES, PETITIONES, DEVOTIONES, ETC.

The general character of this division of Illuminated Manuscripts of Devotion and of Early Printed Horæ. List of articles found in this section compiled from various Medieval Manuscripts.

IV.—A SYSTEM OF COLLATION FOR EXAMINING AND BIBLIOGRAPHICALLY DESCRIBING AN ILLUMINATED MANUSCRIPT OF HOURS OR OFFICES.

MANUSCRIPTS to be described by an account of 1. The *Material* on which they are written. II. The *Characters*, or *Hand-writing*. III. The *Catch-Words*, and *Size*. IV. The *Contents* and *Illuminations*, as comprising 1. The *Calendar*. 2. The *Hours* and *Offices*. 3. The *Suffrage-Prayers*. 4. The *Additions*. 5. The *Characteristics of the Large Miniatures*. 6. *Book-Notes* and occasional *Memoranda*.

CONTENTS.

V.—ON THE COMPOSITION AND COSTUME OF THE PRINCIPAL SERIES OF LARGE MINIATURES IN ILLUMINATED MANUSCRIPTS.

Large Miniature prefixed to the LESSONS from the GOSPELS.

The general arrangement, and even details, of the ensuing series of Pictures, to be traced to the practice of the Primitive Greek Church, and the descriptive Meditations of St. Buonaventura in the Thirteenth century. The subjects of such Illuminations illustrated from those authorities; with the particular *Variations* occurring in different manuscripts.

1. THE ANNUNCIATION—Frontispiece to *Nocturns* and *Matins*.
2. THE VISITATION—*Lauds*.
3. THE NATIVITY—*Prime*.
4. THE APPEARANCE OF THE ANGELS TO THE SHEPHERDS—*Tierce*.
5. THE OFFERING OF THE MAGI—*Seats*.
6. THE PRESENTATION IN THE TEMPLE—*Nones*.
7. THE FLIGHT INTO EGYPT. *Vespers*.
8. THE CORONATION OF THE BLESSED VIRGIN—*Compline*.

The generality of specimens of Devotional Illuminated Manuscripts, commencing with the first page of the Calendar for January, and the volume to be regarded as perfect, though appearing to be deficient. The Calendar succeeded by Four Lessons taken from the Gospels, with a *Large Miniature* prefixed; usually the first in the volume, though not to be regarded as the first in the principal series. Variations in the manuscript-paintings of St. John and of the Four Evangelists. Traditionary account of the origin of St. John's Gospel. Development of the Religious-Ideal, as exhibited in the Miniatures of Illuminated Manuscripts and Early Paintings, probably introduced by Buonaventura in his Meditations on the Life of Christ in the Thirteenth century.

First Large Miniature—THE ANNUNCIATION. The general composition established by the Early Greek Artists. Peculiarities introduced by the Italian and Flemish schools. The devotional occupation of the Virgin illustrated as found represented in Illuminated Manuscripts. Historiated border painted with her Birth, Presentation, and Marriage.

Second Large Miniature—THE VISITATION. Remarkable deviation generally to be found in the scene of this picture, from the narratives contained in the Gospels, from the directions for painting the subject derived from the Byzantine Masters, and also from Buonaventura's Meditations on the Life of Christ. Description of the Visitation contained in that work.

Third Large Miniature—THE NATIVITY. Buonaventura's defence of the position of adoration of the Virgin before the Infant Saviour. Minute description of all the usual familiar features of the picture given in the directions of the Greek Masters for painting this subject.

Fourth Large Illumination—THE APPEARANCE OF THE ANGELS TO THE SHEPHERDS. No separate directions preserved for this picture.

Fifth Large Miniature—THE OFFERING OF THE MAGI. The description of this event given by Buonaventura and the Mediæval Greek Masters, generally to be recognised in all the more ancient pictures, and miniatures in manuscripts. Account of the Offerings of the Three Kings, and the Sacred allegorical signification of their gifts.

Sixth Large Miniature—THE PRESENTATION IN THE TEMPLE. Uniform treatment of this subject in the paintings in Manuscripts derived from the Greek Masters. The scene described as it is generally delineated.

Seventh Large Miniature. THE FLIGHT INTO EGYPT. Account of the journey given by Buonaventura. Fall of all the idols in the country on the entrance of the Infant Christ. Uniformity of design and arrangement to be also observed in the other *Large Miniatures* usually occurring in Illuminated Manuscripts. Illustration of the general adoption of an established system for the pictorial treatment of sacred subjects, in Paintings of the Taking Down from the Cross and the *Pieta*. Extract from Buonaventura describing the scene. Probable origin of the ancient establishment of regulations for Pictures representing the persons and events of the Holy Scriptures. High value entertained by Modern Greek Artists for the Byzantine Guide to Painting.

IV.—A BIBLIOGRAPHICAL DESCRIPTION OF A SERIES OF ILLUMINATED MANUSCRIPTS AND ILLUSTRATED HOURS, OF THE FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES; ARRANGED ON THE PREVIOUS SYSTEM OF COLLATION.

I.

INTRODUCTORY EXPLANATORY NOTICES

RELATING TO

MEDIÆVAL ILLUMINATED MANUSCRIPTS
OF DEVOTION.

THOSE Devotional Manuals of the Middle-Ages, which are the most commonly to be found as Illuminated Manuscripts, are generally, though with great impropriety, denominated *Missals*. They are, however, for the most part, Service-books intended for private use only, at particular periods, without any regard to the celebration of the public Mass; the authorised forms and directions for which duty would be required to constitute a Missal. In general, these volumes may be considered as consisting of Two distinct kinds, which very much resemble each other. One of these is known by the name of *HORÆ*, *HEURES*, or *HOURS*; and consists of the ordinary devotions proper to every recurrence of those great Canonical divisions, into which the night and day appear to have been distributed by the most ancient Hebrew and Christian churches. Another kind of private prayer-books consists of certain forms and collections called *OFFICES*. They include entire services, with psalms, lessons, antiphons, and collects, for private recital, in commemoration of Sacred Personages and Saints; forms of prayer proper to the festivals and fasts occurring in the different months of the year; the Penitential Psalms; the Litany; the Office for the Dead; the Athanasian Creed; the Joys, and, sometimes, the Sorrows of the Blessed Virgin; the Seven Petitions to our Lord Jesus Christ, and several hymns and other devotions; which are noticed on a subsequent page in the analysis of the general contents of these volumes.

Such Illuminated Manuscripts of prayers as are of the most common occurrence, belong especially to one of these latter classes, or else partake of both: but they always appear to have been designed for an oratory or a chamber, which was no doubt

the reason for the many peculiar variations in the general contents of these books, which are to be found in almost every separate example of illuminated devotional manuscripts. *All Offices may be properly regarded as Hours*, since they include the devotions appointed to every Canonical-Hour of the holy-days to which they especially belong; though as such Hours are also of daily occurrence and observance, it is manifest that *all Hours are not Offices*, in the most accurate meaning of the expression. But at an early period in the History of Typography, the term HORÆ, or HEURES, became a generical name for a certain class of decorated books of devotion. The finest specimens of these volumes were produced by the earliest artists of the Parisian press, Vérard and Vostre, Pigouchet, Kerver, and Anabat; whose many beautiful works have been described by Brunet, in a very interesting catalogue of "*Heures Gothiques*," printed at the end of his "*Manuel du Libraire*."

In all these volumes of HOURS, whether they occur as manuscripts or as specimens of ancient typography,—there will be found a series of certain great subjects, uniformly arranged in the same order; which are preceded by another equally uniform series of large whole-page Illuminations or Miniatures, enclosed by full illuminated borders,—representing the great events in the Lives of Jesus Christ and the Blessed Virgin. In the more ordinary Illuminated Manuscripts, those subjects are generally treated in a very grotesque and conventional manner,—supposed to have been introduced about the year 1460,—and have a very remarkable resemblance to each other, even when the paintings have been executed at different times and in different countries; but there are frequently to be found remarkably fine variations, arising out of the difference in the abilities of the artists employed on the miniatures, both in the designs of the pictures and the excellence of their execution. A more particular description of these paintings, and of the usual contents of this class of manuscripts, will form another Section of this Tract; but it will be proper in the first place to give some account of the Names and Order of the Ancient Canonical-Hours, in accordance with which Illuminated Manuscripts are for the most part arranged and divided.

II.
ILLUSTRATIONS
OF THE
CANONICAL - HOURS OF PRAYER,
AS FORMING THE PRINCIPAL DIVISIONS IN
THE CONTENTS OF
ILLUMINATED MANUSCRIPTS.

Both the Hebrews and the Romans supposed that the natural day and night consisted of twelve hours each ; and that the latter comprehended Four Watches. From a period of considerable antiquity the Ecclesiastical Day was regarded as being divided into Four Great Hours, to which were appointed especial Services, known by the Name of the particular Hour when they were to be recited : *and each of those Divisions included Three Hours of the ordinary length.* The number of daily services thus provided, appears to have been first established in conformity with the practice of David himself, as set down in *Psalm cxix.* 164,—“*Seven times a-day do I praise Thee, because of Thy righteous judgments.*” There are, however, at the end of the Service for Matins in the English Primer of 1555, the following verses translated from the Latin, entitled “How the Sayenge of Houres fyrst begann, and why they are so called ;” which assigns different authors and periods for the origin of the Devotional Hours :—

“ At certayne Houres vnto God for to praye	
Was fyrst begonne by the. Prophete Daniell	<i>Dan. vi.</i>
Which knelynge on his knees Thre Tymes every day	
Did invoke God : and, as the <i>Actes</i> do tell,	<i>Actuum x.</i>
Saynte Peter, the Apostell, of accustomed vse	
Prayed vnto God certayne Houres of the day :	
Which thing, doubtles, dyd fyrst induce	
The Seruyce of these Houres that (we) dayly saye :	
And, by that example, as wryteth S. Cyprian,	
Such Prayenge was receyued in the Churche Chrystian.”	

B 2

But the reasons for the adoption of several of the Great Hours of Prayer, appear to have been of much greater antiquity than the times of Daniel, and to be indicated in several passages of the Psalms; to which ancient observances were subsequently added certain Christian commemorations. The Hebrew origin of the Devotional Hours, may perhaps be recognised even in the time appointed for their commencement; the prayers for *Matins* being really a part of those anciently assigned to the *Nocturns*, or Night-services; which agreed with the tradition of the Jews, that every day commenced on the preceding evening. In the mediæval books of Hours, the services for Lauds and Matins are combined; and, after the establishment of the Anglican Church under Elizabeth, the real nature of the very ancient office of Lauds appears to have become almost unknown. The devotions for Matins, however, were supposed to commence about 3 o'clock; at a time conventionally called day-break, or three hours before the natural day began. In the following scheme the Names and Order of all the Canonical-Hours of Prayer are set down, with references to the particular parts of the Scriptures on which they appear to have been founded, and some other illustrations of their ancient observance.

NAMES AND ORDER OF THE CANONICAL HOURS OF PRAYER.

NOCTURNS were those very ancient services which derived their name from being performed during the night: and, in the Breviary, the Psalter is divided into sections so called, consisting of nine psalms each, intended to be read at such assemblies, with other devotions proper to the several **EARLY MORNING SERVICES INCLUDED IN THE NOCTURNS.**

LAUDS OR PRAISES :—*the latter part of Matins, but originally performed at midnight.*

It can scarcely be doubted that the original name of **LAUDS**, at least in the Christian Church, was derived from the praises sung to God by Paul and Silas at midnight in the prison at Philippi;¹ and their worship at that time appears to have been founded on the ancient practice referred to in Psalm cxix. "At Midnight I will rise and give thanks unto Thee: because of Thy righteous judgments."¹ This Hour was subsequently included in that of Matins, and was extended until 3 o'clock A.M., which appears to have been conventionally regarded as the time of day-break.

In the collections of Latin Horæ published by authority for private use during the reign of Elizabeth, though the name of Lauds is retained, the particular time for reciting the office seems to have become uncertain. They were then no longer regarded as a night-service, but as belonging to the first of those appointed for the

¹ "*Media autem Nocte Paulus et Silas orantes laudabant Deum.*" *Actus Apost.* xvi. 25. "*Media Nocte Surgebam ad confitendum Tibi: super judicia justificationis Tue.*" *Psal.* cxix. 62.

morning. In the Monastic Ritual it is observed, that "by Matyns, that are sayde in the nyghte, ys understanded the Olde Lawe, that was all in fygures of darkenesse: and by *Laudes*, that are sayd in the *morow-tyde*, is understanded the New Lawe that ys in lyght of grace." Hugo of St. Victor calls this service "Morning Lauds, which claim the last part of the night;" and the name was especially appropriate to the service on account of the many psalms of praise contained in it.

MATUTINA, MATINS:—*From Midnight until Three o'clock A.M., and thence until PRIME, or Six o'clock.*

The authority for the religious services of this period, seems to have been derived from the same Scripture as the former "Early in the Morning do I cry unto Thee: for in Thy Word is my trust. Mine eyes prevent (*anticipate the time of the changes of*) the Night-Watches: that I might be occupied in Thy Words."² There is also a very remarkable instance in the life of Jesus Christ, as recorded by St. Mark, of His praying about this very hour: "*And in the morning, rising up a great while before day, He went out, and departed into a solitary place and there prayed.*" Nothing conclusive, however, can be deduced from the divine example of Christ in this particular act, as establishing an ancient practice; since He was accustomed to retire at night alone into the mountains or deserts to pray, and His disciples went to Him when it was morning.³

DAY-SERVICES.

I. PRIME, THE FIRST HOUR:—*From Six until Nine o'clock A.M.*

This was the conventional time from which the Hebrews and the Romans commenced their ordinary day. It was probably always observed as a time of devotion from a period of the most remote antiquity; for in Psalm v. David refers to it as one of those which he was accustomed to observe—"My voice shalt Thou hear in the Morning, O Lord; in the Morning will I direct my prayer unto Thee, and will look up."⁴

III. TIERCE, THE THIRD HOUR:—*From Nine o'clock A.M. until Noon.*

I have been already noticed that the practice of Daniel and St. Peter of praying at this time, was regarded to be the original authority for its observance as an established Canonical-Hour of devotion. It is the first of the three great periods mentioned by St. Isidore in the Seventh century, when he says "The Third, the Sixth, and the Ninth Hours, divide the day into equal spaces of time, and are therefore allotted to prayer; that, whilst we are intent upon other affairs, and may forget our duties towards God, the *very hour*, when it comes, may put us in mind thereof. And how can we do less than Three Times in the day,—beside morning and evening, which will of themselves invite us to prayer,—fall down and worship the Blessed Trinity, the Father, the Son, and the Holy Spirit." The real time, however, of Daniel's devotion, would rather appear to have been noon, in conformity with the words of Psalm iv.—"In the evening, and morning, and at noon-day, will I pray, and that instantly;" and therefore the consideration of it is referred to the next Hour. In the Christian Church, the Third Hour was regarded as having its own especial claims to a solemn observance, by having been the time when Pilate gave sentence that Jesus Christ should be crucified, and when the Holy Spirit descended on the disciples at Pentecost.⁵ "At the Third Hour of the day," says St. Basil, "let us give ourselves to holy supplication and prayer, having in continual remembrance the most glorious gift of the Holy Spirit which was then bestowed upon the Apostles of Christ."

² *Præveni in Maturitate, et clamavi: quia in Verba Tua supersperavi. Prævenierunt oculi mei ad Te diluculo: ut meditarer eloquia Tua.* *Psal.* cxix. 147, 148.

³ *Et Diluculo valde surgens, egressus abiit in desertum locum, ibique orabat.* *Marc.* i. 35. "Factum est autem in illis diebus exiit in montem orare; et erat *Pernoctans* in oratione Dei." *Luc.* vi. 12. et vide 46.

⁴ "Domine Mane exaudies vocem meam. Mane astabo Tibi et videbo." *Psal.* v. 3, 4.

⁵ "Pilatus autem, volens populo satisfacere, dimisit Barabbam, et tradidit Jesum flagellis cæsum, et crucifigetur.—*Erat autem Hora Tertia: et Crucifixerunt Eum.*" *Marc.* xv. 15, 25. "Non enim, sicut vos aestimatis, hi ebrii sunt, cum sit Hora diei Tertia." *Actus Apostol.* ii. 15.

VI. SEXTS, THE SIXTH HOUR:—*From Noon until Three o'clock P. M.*

The words attributed to David in Psalm lv. may be regarded as fully proving the great antiquity of the practice of making Mid-day one of the established times of religious worship; and it is not at all improbable that the devotions were originally connected with the noontide rest of such pious labourers as those employed by Boaz.⁶ The devout custom of the Hebrews of praying Thrice every day, which Daniel carried with him as a captive into a heathen nation, was evidently one of an established antiquity; and the early Christian Church also commemorated the time of the Crucifixion of Jesus Christ, in the appointment of a service to be performed at the Sixth Hour;⁷ to which may possibly be ascribed the hour of prayer selected by St. Peter. In this manner St. Cyprian explains the ceremony as it existed in his own time, when he says, "We observe the Sixth Hour, not only for that we find holy men before us to have done the like; both in the Old Testament, as Daniel in his chamber, and in the New, as Peter upon his house-top;—but also for that our Lord Jesus Christ was at this Hour exalted upon the cross, like the serpent in the wilderness, that whosoever turneth unto Him might be healed."

IX. NONES, THE NINTH HOUR:—*From Noon until Three o'clock P. M.*

The authority for the observance of this time would seem to have been derived almost entirely from the Apostolical Constitutions of the Christian Church, as commemorating the hour when Jesus Christ "cried with a loud voice, and gave up the ghost" upon the cross.⁸ St. Jerome, however, in his Commentary on Daniel, states that "the church hath ever been accustomed to understand that one of the Prophet's times of prayer was the Ninth Hour, and to observe it accordingly." But there is a still more ancient and even a prophetic authority for the appointment of this office, since it commemorated the time of the daily evening-sacrifice in the tabernacle and temple; and especially the very hour when the lamb was to be slain for the passover: "between the two evenings," or the going down of the sun and sunset; the last division of the natural day of the Hebrews.⁹ "At this hour," says Rufinus in the Fifth century, "did the Sacraments of the Church flow from the side of our Saviour; the blood, whereby we are redeemed, and the water, whereby we are regenerated. Then Jesus yielded up the ghost; the thief was admitted into Paradise; the labourers were sent into the vineyard; and forgiveness of sins was promised to them that came to Christ even at the last hour." This division of the day is shewn to have been regarded as an established time of devotion by devout persons in the age of the apostles, by Peter and John going "up together into the temple at the hour of prayer, being the Ninth Hour"; and also by the practice of Cornelius, the devout Centurion of Cæsarea, who was then praying in his house and was visited by an angel.¹⁰

EVENING-SERVICES AND NOCTURNS.

VESPERS, EVEN-SONG:—*From Six until Nine o'clock P. M.*

An Evening Service is known to have been established in the Eastern churches in the Fourth century, and it probably existed in the previous age: but in the churches of the Patriarchate of Alexandria it formed one of the only two daily public assemblies affirmed to have been founded by St. Mark the Evangelist. In the Rule of St. Dunstan in the Tenth century, the service of First Vespers, or Even-Song, was appointed to be held as early as Four o'clock

⁶ "*Vespere, et Mane, et Meridie, narrabo et annuntiabo: et exaudiet vocem meam.*" *Psal.* lv. 17. "*Quando hora vesperti fuerit, veni huc, et commede panem.*" *Ruth* ii. 14. "*Et ecce, ipse veniebat de Bethlehem, dixitque messeribus, Dominus vobiscum, Qui responderunt ei, Benedicat tibi Dominus.*" *Idem*, v. 4.

⁷ "Quod cum Daniel comperisset, id est, constitutam legem, ingressus est domum suam; et fenestris apertis in coenaculo suo contra Jerusalem, *Tribus temporibus in die flectabat genua sua, et adorabat confitebaturque coram Deo suo*, sicut et ante facere consueverat." *Daniel* vi. 10. "*Erat autem fere Hora Sexta, et tenebræ factæ sunt in universam terram usque in horam nonam.*" *Luc.* xxiii. 44. "*Postera autem die—ascendit Petrus in superiora ut oraret circa Horam Sextam.*" *Actus Apostol.* i. 9.

⁸ *Matth.* xxvii. 46, 50. *Marc.* xv. 34, 37.

⁹ *Exod.* xxix. 39, 41. *Numeri* xxviii. 4, 8. *Exod.* xii. 6. *Levit.* xxiii. 5.

¹⁰ "*Petrus autem, et Joannes ascendebant in templum ad Horam Orationes Nonam.*" *Actus Apostol.* iii. 1. *Idem.* x. 3, 30.

in the afternoon; but the time of prayer observed in the Primitive Church was probably always Six, as commemorating the hour "when the even was come," and the body of Jesus Christ was taken down from the cross, as related by all the Evangelists.¹¹ With the Hebrews and Romans that hour represented sunset and the close of the day. At the time of the revision of the English Liturgy in the reign of Edward VI., Matins and Vespers, or Even-Song, were the only two daily public services prescribed to be observed out of the Hours; the devotions of the other Canonical-Hours being retained for voluntary and private devotion; and, though they were printed by authority, they were not so established. The practice of stated and frequent prayer as regulated by periodical times, was, however, both approved and recommended by some of the early Protestant reformers; and Thomas Becon, Chaplain to Archbishop Cranmer, says in his "*Pathway unto Prayer*," that because no man should be offended with the devotional Hours "as a thing superstitious and repugnant to the Christian liberty, I will shew that divers holy men had their certain hours wherein they used customably to pray."

COMPLETORIUM OR COMPLINE:—*Recited between Nine o'clock and Midnight.*

The addition of this last Canonical Hour is attributed to St. Benedict, Abbot of Peterborough, in his Rule composed in the Sixth century, for completing the daily services. His principal design was probably to equalise the remaining six hours with the other divisions of the day, and thus to provide an entire cycle of prayer. As he knew, however, that the devotions for Matins were spiritually interpreted to signify the time during which the body of Jesus Christ lay in the sepulchre, and that Morning-Lauds expressed the Resurrection,—it is possible that he might intend the Hour of Compline to mean that of the Entombment, which was late in the evening, when "the Sabbath drew on;" and was the last act on earth by which the Passion was completed.¹² There is also a Hymn belonging to this service, entitled "The Compline of the Cross," which almost proves the meaning of Abbot Benedict in establishing the Hour; the commencement of it being as follows:—

*"Hæc Completorium datur sepulture
Corpus Christi nobile, spes vitæ future."*

Such is the entire series of the Canonical-Hours of Prayer, the special services for which usually occupy the principal part of those Illuminated Manuscripts of Devotion which are of the most common occurrence. They contain, however, several other offices, prayers, hymns, etc. the names and order of which are stated in the ensuing general analysis of such volumes. Like the modern books of Common-prayer, they commence with a CALENDAR, principally to indicate the Saints-days and other times of devotion or festivals in each month. It almost invariably occupies 24 pages; and, in the finest manuscripts, it is written in letters of crimson, azure, and gold, to distinguish the different classes of holy-days. The Illuminations contained in these Calendars, are remarkably conventional and similar both in composition and drawing in the generality of existing specimens; varying only in the taste and skill of the painter, or the age and richness of the manuscript. They consist of figures of the zodiacal-signs, with,

¹¹ *Matth.* xvii. 57. *Marc.* xv. 42. *Luc.* xxiii. 50. *Joh.* xix. 38.

¹² "Et dies erat Parasceves, et Sabbatum illucescebat." *Luc.* xxiii. 54.

sometimes, the effigy of a principal saint, and the rural occupations, proper to each month, introduced into the ornamental borders of the pages in small compartments. In manuscripts of the close of the Fifteenth, and commencement of the following century, these latter subjects are frequently treated with the greatest delicacy and beauty; and the borders themselves are often remarkably elegant. At the same period they are also to be found occasionally ornamented with small demi-figures of human beings, or monsters, painted with exquisite art. An Illuminated Manuscript of this description, is, of course, *without any title-page: and the volume ought therefore commence with the Recto, or right-hand page, of the first leaf of the Calendar, containing the Tables for January; which, from its situation and abrupt appearance, not unfrequently looks as if some previous and important part of the book had been removed.* The Calendar, however, must be received as the real commencement of the volume; but it should be carefully collated as to its own especial completeness; and every month should in general occupy two pages, though it is sometimes contained in one. In the collation of these manuscript Calendars, it will be found useful to have some general notion of the paintings with which they are usually decorated; and therefore a list of the subjects found in some of the most copious and finest examples, is inserted in the ensuing section of this Tract.

III.

AN ANALYSIS OF THE GENERAL CONTENTS AND MINIATURES OF ILLUMINATED MEDIÆVAL MANUSCRIPTS OF HOURS AND OFFICES.

I. THE CALENDAR:—Illuminated with Borders, and very frequently Historiated with Miniatures of the Zodiacal Signs, Saints, and Rural occupations proper to the several Months. 24 pages.

CALENDAR-ILLUMINATIONS.

The Miniatures described in the ensuing list are usually inserted in the centres of the outer and lower borders of the pages; the Zodiacal-figures being frequently painted in circles in the former places, and the Illustrative Miniatures in rectangular compartments below. When the Effigies of Saints occur they are usually delineated in the outer border on the reverse of the leaf.

JANUARY. *Zodiacal-figure*—the Water-Bearer. The *Illustrative Miniature* in this month usually represents a person of advanced age, dressed in the Italian costume of the Fifteenth century, sitting by a fire and feasting, attended by several servants. In one very fine manuscript this figure has been found delineated with two faces as Janus. The *Saint's Effigy* for the month commemorates the Conversion of St. Paul (*Jan. 25th*) who is sometimes represented with a sword or a palm, as a martyr; and sometimes as an Apostle with a book.

FEBRUARY. *Zodiacal-figure*—the Fishes. *Illustrative Miniature*—a figure similar to that in the previous month sitting before a large fire on a hearth; or a painting of men gathering fagots and making a fire. *Saint's Effigy*—the Chair of St. Peter at Antioch (*Febr. 22nd*) St. Peter bearing the keys and a book.

MARCH. *Zodiacal-figure*—the Ram. *Illustrative Miniature*—Men pruning trees, and planting young saplings. A small painting of the Annunciation (*March 25th*) is sometimes inserted as the *Saint's Effigy* for this month.

APRIL. *Zodiacal-figure*—the Bull. *Illustrative Miniature*—Young persons of both sexes gathering flowers and making garlands; or a falconer with his bird. *Saint's Effigy*—St. Mark (*April 25th*) holding the Gospel with the lion beside him.

MAY. *Zodiacal-figure*—the Twins. *Illustrative Miniature*.—A hawking-party on horseback, with a greyhound. Also a man riding on a white horse, with a woman behind him, in a landscape. *Saint's Effigy*—St. Augustine (*May 26th*) habited as an Archbishop, holding a pastoral-staff and a heart.

JUNE. *Zodiacal-figure*—the Crab; sometimes, even in the best manuscripts very strangely drawn like a lobster, or with a tail resembling that of a scorpion. *Illustrative Miniature*—Rustics of both sexes mowing and making hay, or shearing sheep. *Saint's Effigy*—St. John the Baptist (*June 24th*) bearing a small figure of the Holy Lamb, which is in some instances placed on a book.

JULY. *Zodiacal-figure*—the Lion. *Illustrative Miniature*—Rustics cutting and binding corn, or a mower whetting his scythe. *Saint's Effigy*—St. Mary Magdalene (*July 22nd*) holding the alabaster box of ointment.

AUGUST. *Zodiacal-figure*—the Virgin, usually painted like a female saint with a golden palm-branch. *Illustrative Miniature*—A reaper, or rustics threshing and winnowing corn under a shed. *Saint's Effigy*—St. Bartholomew (*Aug. 24th*) holding a knife.

SEPTEMBER. *Zodiacal-figure*—the Balance, which is sometimes placed in the hand of a very graceful female figure. *Illustrative Miniature*—A man treading grapes in a wine-vat; the operation is occasionally represented as being performed in a vaulted building, in which other rustics are employed in bringing fruit and filling barrels. *Saint's Effigy*—St. Matthew (*Sept. 21st*) writing his gospel, with an angel beside him.

OCTOBER. *Zodiacal-figure*—the Scorpion, which is in general delineated in a very gothic manner. *Illustrative Miniature*—Rustics sowing seed and harrowing. *Saint's Effigy*—St. Luke (*Oct. 18th*) writing his gospel, with bull a beside him.

NOVEMBER. *Zodiacal-figure*—the Archer, represented as a centaur, either male or female, with a lion's body, and shooting backwards. *Illustrative Miniature*—Rustics with swine, beating trees for beech-mast for feeding them. *Saint's Effigy*—St. Katherine the Martyr (*Nov. 25th*) with a sword and wheel.

DECEMBER. *Zodiacal-figure*—the Goat, sometimes drawn with the body terminating in the tail of a fish. *Illustrative Miniature*—Rustics killing swine, or a man baking at an oven. *Saint's Effigy*—St. John the Evangelist (*Dec. 27th*) expelling the poison from a chalice in the form of a serpent or dragon.

II. LESSONS OF THE NATIVITY AND RESURRECTION TAKEN FROM THE GOSPELS:—John, i. 1-14. S. Luke, i. 26-38. S. Matthew, ii. 1-12. S. Mark, xvi. 14-20. Commencing "*In Principio erat Verbum*"—ending "*Et sermonem*"

confirmante sequentibus signis. Deo Gratias." Large Miniature (1.) of S. John in Patmos recording his Gospel; or Compartments with the Four Evangelists writing; in a full border. 6 Pages 8vo.

III. ORATIONES AD BEATAM VIRGINEM MARIAM: commencing "*Obsecro Te Domina*"—"O Intemerata et in eternum Benedicta." Sometimes preceded by a Large Miniature, or an Historiated Initial letter, in a full border, of the Virgin seated on a throne and holding the infant Christ, with an angel kneeling and offering a flower. Occasionally at this part of a book of Offices is added the rhyming Hymn entitled SALUTATIO AD SANCTAS VERONICA, commencing

"Salve Sancta Facies, nostri Redemptoris."

About 6 pages 8vo. [*These devotions are sometimes included with the Prayers called Suffrages at the end of a manuscript.*]

IV. HORÆ BEATÆ MARIÆ VIRGINIS—AD MATUTINUM: commencing "*Domine labia mea aperies.*" (Psal. li. 15.) Large Miniature (2.) of THE ANNUNCIATION (S. Luke i. 28) in a full border. About 11 pages. [*The titles of the several Hours will generally be found written as rubrics at the end of the matter on the leaf preceding each large Miniature.*]

V. The same Office—IN LAUDIBUS: commencing "*Deus in Adjutorium meum.*" (Psal. lxx. 1.) Large Miniature (3) of THE VISITATION OR SALUTATION of Mary to Elizabeth "in the hill-country in a city of Judah." (S. Luke i. 39, 40.) in a full border. About 8 Pages.

VI. The same Office—AD PRIMAM: commencing as at Lauds. Large Miniature (4) of THE NATIVITY in the stable at Bethlehem (S. Luke ii. 7, 12, 16) in a full border. About 6 Pages.

VII. The same Office—AD TERTIAM: commencing as at Lauds. Large Miniature (5) of THE ANGEL OR ANGELS APPEARING TO THE SHEPHERDS (S. Luke ii. 8-14) in a full border. About 5 Pages.

VIII. The same Office—AD SEXTAM: commencing as at Lauds. Large Miniature (6) of THE OFFERINGS OF THE WISE MEN. (S. Matthew ii. 11.) in a full border. About 4 Pages.

IX. The same Office—AD NONAM: commencing as at Lauds. Large Miniature (7) of THE PRESENTATION IN THE TEMPLE (S. Luke ii. 22-24) in a full border. About 5 Pages.

X. The same Office—AD VESPERAS: commencing as at Lauds. Large Miniature (8) of THE FLIGHT INTO EGYPT (S. Matthew ii. 14) or of THE SLAUGHTER OF THE INNOCENTS (*Idem.* v. 16) in a full border. About 10 Pages.

XI.—The same Office—AD COMPLETORIUM: commencing "*Converte nos Deus.*" Large Miniature (9) of THE ASSUMPTION (chiefly in Italian manuscripts) or of THE CORONATION OF THE VIRGIN (in French and Flemish manuscripts) in a full border. This painting is very frequently wanting. The text extends to about 13 Pages.

XII. INCIPIUNT SEPTEM PSALMI PENITENTIALES: commencing "*Domine ne in furore Tuo arguas me*" (Psal. vi. 1.) ending "*Quoniam ego servus Tuus sum*" (Psal. xliii. 12.) Large Miniature (10) generally representing DAVID PRAYING, his harp lying on the ground beside him. The Variations of this picture are DAVID LOOKING AT BATHSHEBA BATHING, which sometimes forms two distinct illuminations, of large half-length figures placed opposite to each other: also DAVID SITTING ON A THRONE WITH NATHAN ADDRESSING HIM. In a full border. About 22 Pages.

XIII. THE LITANY: commencing "*Ne reminiscas Domine delicta nostra*"—ending "*Requiescant in pace. Amen.*" This Office is usually left without

any extra illumination or large miniature, but the beginning of it may commonly be ascertained by a long series of a gilded initial Letter S, placed alternately on azure and carnation grounds, extending down the first pages in the invocation to the Saints. About 14 Pages.

XIV. HORÆ SANCTÆ CRUCIS: commencing "*Domine labia mea aperies*" and ending "*Sis mihi solatium in mortis agone. Amen.*" *Large Miniature* (11) THE CRUCIFIXION, the Blessed Virgin and St. John standing beside the Cross, within a full border. About 6 Pages; the proper psalms, prayers, and other devotions being expressed by the initial words.

XV. HORÆ DE SANCTO SPIRITU: commencing as in the last office, and ending "*ut vivamus jugiter cæli regione. Amen.*" *Large Miniature* (12) THE DESCENT OF THE HOLY SPIRIT, within a full border. About 6 Pages, the psalms and prayers being abridged as before.

XVI. OFFICIUM DEFUNCTORUM. In the ordinary manuscript volumes, only the first part of this Office is commonly inserted, as consisting of the Vigil for the Dead, and those personal devotions which the friends of the deceased might perform in private; the second division, or the *Double*, being found in the Missal. The first portion of the Office is known as the "PLACEBO" and "DIRIGE." The former of these names is taken from the words of the commencing Antiphon, "*Placebo Domino in regione vivorum*" (Psal. cxvi. 9); and the latter from Psalm v. 8. "*Domine deduc me in justitia Tua: propter inimicos meos Dirige in conspectu Tuo viam meam.*" This passage is also made into an Antiphon, to be chaunted at the end of the psalm, "*Dirige Domine Deus meus, in conspectu Tuo viam meam.*" The whole composition is a prayer of David to be defended against his enemies; and it appears to have been selected for the Office for the Dead, as expressing the prayers of the departed for protection against their ghostly enemies, and for a safe conduct through the spiritual world. The second part of this service is properly called the "REQUIEM," from the words of the commencing *Introit* appointed to be sung for all the faithful deceased, whilst the priest enters within the rails of the altar, "*Requiem æternam dona eis Domine, et lux perpetua luceat eis.*" This part of the office is also known as the COMMENDATIONS, because it contains the prayers proper to be said at all services, both ordinary and anniversary, for all classes of the faithful departed, both relatives and strangers, especially commending their souls to God; previously to all which the *Requiem* is chaunted, as it also is continually throughout the whole of this office. There is a remarkable historical illustration preserved by Holinshed of the honourable distinction expressed by performing the Office for the Dead as a *Double* service, in his account of the first interment of the body said to have been that of Richard II. by Henry IV. The historian states of those who brought the remains to London, that in all places where they passed a night, they "caused *Dirige* to be sung in the evening, and *Requiem* in the morning."

As this Office is written in most Manuscripts, it commences with the word "*Placebo*," to indicate the Antiphon, which is followed by the whole of Psalm cxvi. "*Dilexi quoniam.*" and ends with several prayers for the departed. It usually occupies about 40 pages, but many of the devotions contained in it are generally expressed by the initial words only. There are several Varieties of the *Large Miniature* (13) prefixed to this Office in Illuminated Manuscripts. In the finest small Flemish Volumes it often represents A FUNERAL in a Church or Cemetery; THE DAY OF JUDGMENT AND GENERAL RESURRECTION; or the RAISING OF LAZARUS; but in French Manuscripts and early printed Horæ, there are to be found the following variations. Three Skeletons meeting three young men going to a wedding: Dives feasting, with Lazarus and the dogs coming in at the door; and Death leaping over a parapet to a number of young men and women in a garden, one of whom he has overthrown. In the early printed Parisian Missals, the frontispiece to this office represents Death as a crowned skeleton, on a black horse, with a scythe over his shoulder and an hour-glass in his left hand,—riding over prostrated bodies of various ranks of persons. He is preceded and

followed by two other skeletons, walking and bearing scythes, and above him is flying a large black raven. The whole composition and drawing of this picture, even to the back-ground, are remarkably similar to those of the fine mysterious engraving by Albert Dürer, which has been sometimes called "Death's Horse." There is one other variation of this frontispiece, to be found in the beautiful volumes of *Horæ* published by Godfrey Torino at Paris, between 1525 and 1531, representing a figure of Death brandishing a long dart, and striding over a number of dead bodies, which are lying between two stately edifices; and in the back ground on a tree is a large raven crying "Cras."

XVII. LES QUINZE JOYES DE NÔTRE DAME. Commencing "*Doulce Dame de Misericorde*," and ending "*Et pour tous trespases que il leur doint mercy, pardon et repos. Amen. Ave Maria.*" *Large Illumination* (14) THE BLESSED VIRGIN SEATED UNDER THE CROSS, SUPPORTING THE DEAD BODY OF JESUS CHRIST laid across her lap; and sometimes attended by St. John and St. Mary Magdalene: within a full border. About 12 Pages.

XVIII. LES SEPT REQUESTES A NOSTRE SEIGNEUR. Commencing "*Doulx Dieu, doulx Pere*;" and ending with the Prayer of the Holy Cross. *Large Miniature* (15) THE VISION OF ST. GREGORY THE GREAT; Jesus Christ covered with wounds, rising out of the sepulchre, surrounded by the emblems of his passion, which are frequently very numerous, and are sometimes borne by angels in an historiated full border. A Variation of this Miniature is THE DAY OF JUDGMENT AND GENERAL RESURRECTION; representing Jesus Christ sitting on a rainbow, and attended by angels with trumpets. In clouds below are the Virgin Mary and John the Baptist, with other Saints; and between them is St. Michael weighing souls in a balance. The last subject appears to have been introduced in this place, from these devotions being appointed to be said at the Vespers for the Dead. About 7 Pages.

XIX. SUFFRAGIA (ORATIONES) PLURIMORUM SANCTORUM ET SANCTARUM: ET PRIMO DE SANCTISSIMA TRINITATE. The series of Saints to whom these Collects are addressed, differs, in some respects, in all the examples extant of this class of Illuminated Manuscripts. There are certain individuals who are included in all; but the country in which a book was produced may generally be identified by the Names of the Saints included in the Calendar at the commencement, and in this division at the end; and also by the peculiar orthography of the names themselves.

The Miniatures contained in this section of a volume of Hours and of Offices, are always uniform as to subject, however much they may differ in treatment, detail, and excellence as works of Art. They consist of Figures of the Saints to whom the devotions are addressed, distinguished by their usual emblems; but they are sometimes painted as small whole-length effigies indented into the left-hand side of the page; sometimes they are half-lengths only; and, sometimes, they are introduced into Historiated Initials to the several prayers, in larger proportions, and almost approaching to portraits. In the finest manuscripts there is usually a very considerable degree of pictorial talent exhibited in these small paintings; and some of the best specimens of the art of the Illuminators of the Fifteenth and Sixteenth centuries may often be found in this part of the volume. The whole series of prayers, however, seldom occurs completely illuminated; and in the more ordinary manuscripts they are generally left without any other ornament than the names of the saints inserted as rubrics.

The following list has been compiled from several very fine manuscripts, and shews the Names of such Saints as may be generally expected to occur in this section of an illuminated volume, and the manner in which the figures are represented.

De Sanctissima Trinitate. Miniature of the Almighty crowned and enthroned, holding a crucifix with a white dove on the top. Each of these devotions

consists of an Antiphon or preface, a Verse or response, and a prayer, distinguished as *Ant.*, *V.*, *Oratio*.

Oratio ad Patrem. Oratio ad Filium. Miniatures of the usual Effigies.

Oratio ad Spiritum Sanctum. Miniature of the Holy Dove in glory, or of the Virgin and the Apostles assembled at Pentecost.

De Sancto Michael (Sept. 29th). *Miniature of the Archangel in golden armour, striking at Satan with a sword; or holding a balance as weighing souls who are assailed by evil spirits.*

De Sancto Johanne Baptista (June 24th). *Miniature of St. John in a coat of camel's-hair, bearing a cross, with a lamb standing or lying on a book.*

De Sancto Johanne Evangelista (Dec. 27th). *Miniature of the Apostle expelling the venom from a poisoned cup in the form of a serpent.*

De Sanctis Petro et Paulo (June 29th) *Miniature of the Two Apostles holding the keys and sword.*

De Sancto Stephano (Dec. 26th) *Miniature of the Proto-Martyr represented as a youth, in the vestments of a Deacon, holding a book with stones piled upon it.*

De Sancto Laurentio (Aug. 10th) *Miniature of the Martyr holding an open book and a gridiron.*

De Sancto Sebastiano (Jan. 20th) *Miniature of the Saint bound to a tree naked, and shot at by archers and pierced with arrows.*

De Sancto Nicholas (Dec. 6th) *Miniature of the Saint habited as a bishop raising three children from a salting-vat.*

De Sancto Anthonio (Jan. 17th) *Miniature of the Abbot in a white or grey cloak, with the letter T in black on the shoulder, holding a crutch-staff and a book; sometimes having a swine beside him.*

De Sancto Andrea (Nov. 30th) *Miniature of the Apostle with a saltire-cross formed of trunks of trees.*

De Sancto Christophoro (July 25th) *Miniature of the Martyr as a giant wading through a river with the infant Christ on his shoulder, and a Hermit lighting him from the opposite bank with a lanthorn.*

De Sanctis Cosmos et Damianus (Sept. 27th) *Miniatures of the two Martyrs holding spatulæ and vessels of ointment, and a Child standing between them with its arm in a sling.*

De Sancto Fiacro (Aug. 30th) *Miniature of the Abbot in a garden or field, holding a spade and an open book.*

De Sancto Rocho (Aug. 16th) *Miniature of St. Roche led by an angel; but he is sometimes represented touching the plague-spot on his thigh.*

De Sancto Adriano (Sept. 8th) *Miniature of the Martyr in Armour holding a sword and an anvil, with a lion at his feet.*

De Sancto Juliano, Hospitator (July 6th) *Miniature of the Hermit Julian, with Travellers in a boat.*

De Sancta Katherina (Nov. 25th) *Miniature of the Martyr crowned and kneeling in the act of being beheaded; with the toothed-wheels standing before her. This Saint is also represented holding a palm branch and sword, with the toothed-wheel beside her.*

De Sancta Margareta (July 20th) *Miniature of the Martyr praying or holding a cross, kneeling behind a dragon which has part of her robe in his mouth.*

De Sancta Genevieve (Jan. 3rd) *Miniature of the Virgin holding an open book and taper, which an angel is lighting, and a fiend is endeavouring to blow out with a small pair of bellows.*

De Sancta Agnes (Jan. 21st) *Miniature of the Virgin sitting in an apartment holding a palm branch, with a lamb leaping up to her, and a closed book lying on the ground.*

De Sancta Apollonia (Febr. 9th) *Miniature of the Martyr bound to a column having her teeth pulled out with pincers: a heathen emperor looking on. She is also sometimes represented holding up one of her teeth in pincers.*

De Sancta Anna (July 26th) *Miniature* of St. Anne teaching the Virgin Mary to read.

De Sancta Maria Magdalena (July 22nd) *Miniature* of the Virgin holding the box of spikenard.

Oratio de Decem Millia Martyribus (Jan. 2nd) *Miniature* of the Martyrs being cast down from rocks on spikes and iron forks.

Oratio ad Proprium Angelum. *Miniature* of a Nun praying, with an Angel standing behind her.

De Omnibus Sanctis (Nov. 1st) *Miniature* of Jesus Christ and the Blessed Virgin enthroned and crowned, and surrounded by a great number of Saints of both sexes. In one manuscript this miniature represents the Divine Personages and Saints placed in three lines of seats, arranged one over the other. The highest line contains the Holy Family, with St. John; in the second are the different Ecclesiastical Orders, from the Pope to a Deacon; and in the third are the Laity.

Oratio Sancti Gregorii ante Imaginem Corporis Christi. *Miniature* of Gregory the Great celebrating Mass at an altar, with an Angel raising up the bleeding Body of Jesus Christ out of the Sepulchre surrounded by the emblems of the passion.

XX. SEQUUNTUR PLURES ORATIONES, PETITIONES, DEVOTIONES, ETC. This title is taken from an early printed volume of Horæ. An Illuminated Manuscript of Hours and Offices is frequently terminated by the prayers enumerated in the previous section: but a few blank leaves are generally left at the end of the book, which were probably the remainder of the original gathering of vellum delivered to the writer. There appears to be some reason for supposing that the insertion of these leaves in a book of devotion was a very ancient practice, from the well-known anecdote related by Asser, Bishop of St. David's, of the origin of Alfred's Hand-book about A.D. 887. "One day," says the historian, "as we were both sitting in the usual manner, it happened that I mentioned to him a passage out of some book. After listening with eager attention, and following me with great curiosity, he hastily took out the little book which he was in the habit of carrying with him perpetually, and in which the daily lessons, psalms, and prayers were inscribed, which he had been accustomed to read in his youth;—and ordered that I should insert the quotation in the volume. When I heard this, and perceived his ingenuous benevolence and his devout desire of studying divine learning,—I gave great thanks to Almighty God, whose power is extended and penetrates whithersoever he will—that He had implanted so much zeal for devout wisdom in the king's heart. But, when I came to write, I could not find any vacant place in that book wherein that passage might be set down; because it was already filled with a variety of subjects which his royal wit had added to those divine testimonies to excite him to study. When, therefore, I was slow to write and he urged me to hasten, I said 'Will it not please you that I should set down this quotation on some separate small leaf? since it is uncertain whether we shall not find many other extracts which you may like; and if this should happen you will be glad to have them kept apart.' On hearing this he adopted the advice, and I gladly prepared a gathering of four leaves, in the beginning of which I wrote the passage aforesaid; and in the course of the same day, I wrote in the same quaternion, as I had anticipated, no less than three other quotations which occurred in our conversation."

The closing leaves of a Mediæval Illuminated Manuscript usually contain a number of special prayers, hymns, or other devotional pieces not included in any other part of the book; and appa-

rently selected by different possessors of the volume for their own particular use, and not unfrequently translated into their own language. These additions are also sometimes to be found written in the characters of, very different and distant periods, from the Fifteenth century down to the Eighteenth, and sometimes in the hand-writing of the original scribe. The following articles have been found inserted at the end of different Manuscripts.

Psalterium Abbreviatum Beati Hieronymi: preceded by Two Prayers and a Prologue.

A Summary of the Decalogue in the following sentences:—" *Unum Crede Deum—Nec Jures Vana per Ipsum—Sabbato Sanctifices—Et Venerare Parentes—Non sis Occisor, Fur, Mechiis, Testis Iniquus—Alterius Nuptam Resque, Caveto suas.*"

Oratio "O Domine Jesu Christe Redemptor Mundi."

"Oro Te Domine Jesu Christe pro me indigno famulo Tuo."

"Domine Jesu Christe Fili Dei."

"Omnipotens et Misericors Deus."

"Quæsumus O Pater, et Filius, et Spiritus Sanctus."

"Deus Vivorum."

Symbolum Athanasii, Episcopi Alexandrini:—" *Quicumque vult.*"

Psalmi lix. cxl. "Eripe me de inimicis—Eripe me Domine."

Hymnus—"Veni Creator."

Oratio Sancti Bernardi cum Suscipatur Corpus Christi—"Miserator et Misericors Domine."

Invocatio Dei Omnipotens ad Merum et Vitæ Reparationem.

A Prayer for Divine guidance, in Italian—"O Signor Dio mio."

Ave Sanctissima Maria.

A Prayer to the Guardian Angel.

Oratio qui dicitur in Mane.

Oraison de l'Âme Pecheresse, pour obtenir pardon.

Aultre (Oraison) pour impêtrer Santé et Prudence.

Oraison de Manasses, Roy de Juda, prisonnier en Babilone.

A Prayer of St. Augustine to be said by such as are in any tribulation, poverty, or infirmity; or who are lying under the wrath of God or are in prison.

In this division also of the Early Printed Horæ, there are to be found similar miscellaneous prayers and devotions, some of which have reference to other parts of the book, although they are not there inserted; but in the more modern French and English collections of these services, such familiar devotions are often placed both at the commencement and the end of the volume. The following prayers are inserted at the close of the Horæ printed by Torino at Paris in 1531.

Quando Surgis Mane.

Quando Exibis Domum tuam.

Accipiendo Aquam Benedictam.

Dicenda ante Imaginem Crucifixi.

Quando Presbyter se vertit.

In Elevatione Corporis Domini.

In Elevatione Calicis.

Quando capitur Pax.

In Sumptione Corporis Christi.

Quando Recapisti. The last two prayers are sometimes to be found translated into the French or Low Dutch languages.

IV.

A SYSTEM OF COLLATION FOR EXAMINING AND BIBLIOGRAPHICALLY DESCRIBING AN ILLUMINATED MANUSCRIPT OF HOURS OR OFFICES.

As the title of a Manuscript must be derived from the collating of it, the MATERIAL of the book, and the character of the vellum, whether fine or coarse, should first be noticed. If the size should differ materially from the ordinary small-quarto form of these books,—about 7 or 8 inches square,—the dimensions should be set down : and this rule should be especially observed in all Folio Manuscripts.

The CHARACTERS in which the volume is written should then be noticed, as indicating the age and nation of the Manuscript, those which are of the most common occurrence in books written in France, Flanders, and England, from the Thirteenth century to the close of the Fifteenth, being *Gothic Minuscules*, with large *Modern Gothic Initials*. In Italy, Spain, and Germany, the same general form of characters is to be traced ; though they are often more square, and sometimes ruder. Italian Manuscripts of the Sixteenth century, are frequently written in small graceful *Italic Minuscule* letters ; and those of France of the same period in rather large *Roman Minuscules*, which nearly corresponds with the lower-case Roman type called “English” of modern printers. In most of the ordinary devotional Illuminated Manuscripts of the Fifteenth and Sixteenth centuries the page is undivided, but in larger books and especially in copies of the Holy Scriptures and

Chronicles, the pages are written in two columns ; which was also a very general practice in volumes of all sizes during the Thirteenth century. This peculiarity should of course be noticed in a bibliographical description, and the number of lines in a page set down.

For Collating and ascertaining the completeness or the imperfection of an Illuminated Manuscript of Hours or Offices by the preceding general analysis of their contents,—it should then be examined leaf by leaf, as to the agreement of the text, or by the CATCH-WORDS of the scribe when they are remaining. The number of leaves between these Catch-words determines the size of a Manuscript ; which is usually made of Eight leaves to a *Gathering*, or *Quaternion*, forming a square octavo. The Catch-word is the first word or syllable with which the first page of a new gathering of leaves commences, written on the last page of the previous gathering, as a guide to the scribe and to the binder. It is usually written close down to the right-hand edge of the leaf, and is often partly or entirely cut off ; but in some volumes it is inserted in the centre of the lower margin, and is even occasionally made into an ornament by being written on a scroll. In Italian Manuscripts of the early part of the Sixteenth century, Catch-words are frequently written perpendicularly at the lower part of the right-hand margin. All these peculiarities of Catch-words should be noticed in the bibliographical description of a Manuscript ; and also any deficiency which may be discovered by them in the examination of a volume.

The CONTENTS and ILLUMINATIONS of the book may then be ascertained, by comparing them with the materials already given ; the several subjects being set down in the following order :—

1. The *Calendar* is to be described, as to the writing, the number of pages, and the character of the Illuminations : in the first instance indicating whether the holy days are executed in gold, azure, and crimson, or written entirely in black ; and in the last whether the borders are quite plain, or are historiated with subjects similar to those enumerated on page 9 of the preceding Section.

C

2. The *Names of the Hours or Offices, with the Number and Subjects of the Large Illuminations* prefixed to each, should be collated with the ordinary series already given on pages 10-12, and any remarkable Variations, whether in the Miniatures, the Borders, or the Initial-letters, should also be noticed and described; with the general quality of the Art exhibited in the larger paintings.

3. The *Series of the Suffrage-Prayers addressed to particular Saints*, which usually follows the principal Hours and Offices, should be accurately given, in the list of Saints whom it includes; and in an account of the *Miniature-Effigies* of such Saints, if it should be Illuminated or Historiated.

4. The *Additional Matter* usually occurring at the end of a Manuscript should be separately set down; with a particular notice of all articles contained in it written in a later hand or a different language than those of the previous part of the volume.

5. The Age, Nation, and School, of the *Large Miniature Illuminations* are to be stated; with the general characteristic features of the *Borders and Initial-Letters*.

6. All *Book-Notes and Memoranda* should be copied, where-soever they may be inserted; indicating also the hand-writing and the country to which they belong. All notices should likewise be preserved of any previous sale of the volume, with the number and title from the catalogue; and the price, and name of the buyer, if they can be procured. The style of the binding should also be noticed, with the arms or devices of any former possessor which may appear upon it; or the book-plate of any such person inserted inside the book.

From all these materials a good account of any manuscript may be given and a proper title be drawn out.

V.

ON THE COMPOSITION AND COSTUME
OF THE PRINCIPAL SERIES OF
LARGE MINIATURES
IN
ILLUMINATED MANUSCRIPTS.

In the First Section of this Tract it was observed, that in all the Mediæval *Illustrated Volumes of Hours*, whether they occur as manuscripts or as early printed books,—there is to be found one uniform series of certain great subjects taken from the Lives of Jesus Christ and the Blessed Virgin, which are represented in large whole-page Illuminations or Miniatures, enclosed by full ornamental borders. These Paintings are usually Eight in number; and they commence with the Annunciation, and extend to the Assumption, or Coronation of the Virgin; all the subjects being in general treated according to an established form of composition, arrangement, and costume; which may generally be traced either to the formula set down by the earliest Greek Christian Artists, or to the system of the Religious Ideal promulgated by Cardinal St. Buonaventura in the Thirteenth century. The generality of Devotional Manuscripts may be expected to commence with the *Recto*, or first page of the Calendar for the month of January. The Calendar is succeeded by Four Lessons taken from the Evangelists, relating the Birth, the Passion, the Resurrection, and the Ascension, of Jesus Christ. The first and the last of these narratives, so far as Illuminated Manuscripts are concerned,—appear to be uniformly arranged in the same order; but St. John is always placed the first. This Gospel is also preceded by the *First Large Miniature*, or Frontispiece of the volume. It is commonly surrounded by a very rich full border, and commenced by an initial I, extending to the depth of three lines of text.

The usual subject of this painting, is St. John Writing his Gospel in the Isle of Patmos, according to the statements of some popular historians, who appear to have been generally followed; though St. Jerome considers it to have been composed at Ephesus after his return from exile. In this drawing St. John is represented seated on a low mound of earth, in a very small islet, situated in a tranquil lake of blue water, on the opposite shore of which, at a very little distance, is a fortified city. The attendant eagle of the Saint is always to be found at his side, and generally he is holding in his beak a leathern penner and inkhorn of the middle-ages; but the volume on which St. John is writing is always delineated as a long narrow strip of parchment, the lower end of which is sometimes continued below the Miniature, and made into a scroll containing the first words of the text. On the roll also is usually written the opening sentence of St. John's Gospel "*In Principio erat Verbum.*" In the earlier mediæval Manuscripts St. John is represented alone, without any attempt to depict his visions; but as Imaginative Art advanced, some figurative forms from his Revelations were introduced into the air above him, enclosed by rays of glory, or contained within aërial spheres: and these pictorial manifestations are likewise to be found engraven on wood, even after the illumination of manuscripts had altogether ceased. "The *motif*," of these illuminations, as Mrs. Jameson has rightly observed, "is the same in all: we have a desert island, with the sea in the distance, or flowing round it. St. John seated on a rock or under a tree is in the act of writing; or he is looking up to heaven where the woman crowned with stars, or the woman fleeing from the dragon, appears as in his vision: or he beholds St. Michael armed cast down the dragon in human form. He has the eagle and book, and looks up at the Virgin.—The eagle is always in attendance as the symbol of inspiration in a general sense; but when represented with a diadem or glory, as in some very early examples, it is a symbol of the Holy Ghost."¹³ In some manuscripts this

¹³ *Sacred and Legendary Art.* 1850. p. 99

Miniature consists of a single figure of St. John expelling the venom from a poisoned chalice in the form of a serpent.

In those Lessons from the Gospels with which this class of Illuminated Manuscripts commences, the narrative by St. John is placed first, although it was written the last, apparently because the immediate Divine Inspiration of that book has been always generally known to the Christian world, and also on account of the glorious Confession of Faith with which it commences. "In the second general persecution of the Christians, in A.D. 95, St. John was apprehended by the Pro-Consul of Asia, and sent to Rome, where he was miraculously preserved from death when thrown into a cauldron of boiling oil. On account of this trial," continues Alban Butler, "the title of Martyr is given to him by the Fathers; who say that thus was fulfilled what Christ had foretold him, that he should drink of his cup." This great event in the life of the Evangelist is not pictorially represented in Illuminated Manuscripts, but it occurs as a title-page designed in the most elaborate and grotesque mediæval style, and engraved on wood for the *Heures Gothiques*, printed by Thielman Kerver at Paris in 1498; being the sign of Simon Vostre, another eminent early typographer. After this deliverance, St. John was accused of having preserved himself by sorcery; and Domitian accordingly banished him to the Isle of Patmos, one of the Sporades in the Archipelago. In this seclusion he saw those mysterious beatific visions recorded in his book of the Revelations; and the Illuminators represent him in the act of writing the first words of his gospel, though sometimes with even his visions in the air before him. His banishment, however, took place in A.D. 96; but after the death of Domitian in that year, all his edicts and public acts were declared void by the senate on account of his excessive cruelty, and his successor Nerva recalled the persons whom he had expelled. St. John therefore returned to Ephesus in A.D. 97, and, as St. Timothy the Bishop had been recently martyred, he was constrained to take upon him the government of that Church. At this time he was about ninety-two years old, and was then earnestly pressed by the brethren at Ephesus to

write his gospel; for the purpose of putting on permanent record his own intimate personal experience of the life of Jesus Christ, for the supplying of the deficiencies of the other gospels, and for the confutation of such as denied the Lord's Divinity. St. Jerome relates that he consented to undertake the work, if he should be enabled to do so after a general fast and the prayers of the church, and his own retirement, devotion, and contemplation. This preparation being ended, he suddenly burst out, in the presence of the assembled brethren, with his sublime preface, "IN THE BEGINNING WAS THE WORD, AND THE WORD WAS WITH GOD, AND THE WORD WAS GOD."

The Second Large Miniature in an Illuminated volume of Hours, usually represents THE ANNUNCIATION by the Angel Gabriel to the Blessed Virgin that she should become the mother of the Messiah. With this painting commence those well-known designs of events in the Life of Christ and the Virgin Mary, which have almost become established as sacred pictorial traditions. The development of this Religious Ideal belongs to John Fidanza, better known as St. Buonaventura, who in his "*Meditations on the Life of Jesus Christ*," gave such vivid and minute descriptions of the events which he relates, as appear to have permanently fixed the manner of pictorially representing the divine story. The principle on which these interesting descriptions were founded, as explained by the Rev. F. Oakley is, that "every one who seeks to bring the events related in the Holy Gospel vividly before his mind's eye, does, it is conceived, in forming the picture, introduce as a matter of fact a variety of ideas beside the strict letter of the sacred text. Scripture records certain events, all of which actually took place in a certain way, and with certain accompaniments; and the mind fails to obtain a clear view of those events, till it has formed some conception, right or wrong, with respect to that way and those accompaniments." In the mediæval Byzantine Guide to the Painting of Sacred subjects, these imagined details are in general very minutely set down; but the well-known features of most pictures of the Annunciation, appear to have been introduced by the Italian school of Painting and followed by the Flemish.

The Greek Masters directed that the scene should be a house, and that Mary should be represented standing before a seat, holding in her left hand a fusil or spindle, with silk wound round it, as if she had been spinning, her right hand being extended towards the saluting angel. But when the same subject passed into the Italian and Flemish Schools, the Illuminators of the time founded their designs on the authority of the remarkable statement of St. Bernard, who says that the Blessed Virgin at the hour of the Annunciation was reading and meditating on the words of the Prophet Isaiah, vii. 14, "Behold! a Virgin shall conceive and bear a son." Then thought she, within her heart, how blessed shall that woman be, of whom these words are written! Would that I might be but her handmaiden and permitted to kiss her feet:" and at the very moment the prophecy was accomplished, and the Archangel suddenly entered and uttered to herself the salutation "*Hail! full of grace: the Lord is with thee.*"¹⁴ Buonaventura does not describe the details of this scene, farther than to state that Gabriel, having received his message, quitted the heavenly courts, and was instantly present, in human shape before the Virgin Mary, whom he discovered in the innermost retreat of her lowly dwelling. The words of St. Luke's Gospel are that "the angel came in unto her;" and it seems that from these authorities, the German and Flemish painters considered the proper scene of the Annunciation to be either the bed-chamber or the oratory of the Blessed Virgin, in both of which she is generally delineated at prayer. The description which Mrs. Jameson

¹⁴ There is a legend, very similar to the tradition mentioned above, also related of Emerentiana, the mother of St. Anne, the mother of the Virgin Mary, and contained in an exceedingly rare volume printed at Antwerp in 1544, entitled *L'Histoire de Madame de Sainte Anne*. It states that Emerentiana was accustomed to visit the disciples of the prophets Elijah and Elisha, who dwelt on Mount Carmel; and to confer with them on the Birth of the Son of God by a young Virgin to redeem human nature, and why its accomplishment was so long delayed. She one day said to Archos, who was the senior of the disciples and 133 years old, "Venerable father, my poor heart cannot comprehend if ever any woman in the state of matrimony will be found in this transitory world that shall bear the holy and blessed child, who will be worthy to bring into the world the Son of God; whom heaven and earth cannot contain." Then said Archos, "O noble and excellent damsel in Jesus Christ, Emerentiana, young in years but aged in sense and understanding, you appear to me to be the root of that holy and uncontaminated shoot; that most holy damsel, the future Mother of the Son of God."

gives of this subject as it is found delineated in early pictures, is equally accurate in respect of later illuminations:—"the artist, true to the national characteristic of naïve and literal illustration, gives us a German or a gothic chamber; with a lattice-window of small panes of glass, and a couch with pillows; or a comfortable four-post bedstead furnished with draperies: thus imparting to the whole scene an air of the most vivid homely reality." In the Illuminations of half a century earlier, the Blessed Virgin is placed in front of a throne, or a chair of state under a canopy, with an angel holding back the curtain. The background, as this subject is treated in manuscripts, is in general a plain well-furnished mediæval apartment, having sometimes a small altar with a picture and crucifix; but the inferior condition of Joseph and Mary is very seldom indicated. On the contrary, the tradition that they lived at Nazareth in a dwelling of their own, and were persons of some property, supplied the early painters, as Mrs. Jameson observes, with an excuse for making the chamber richly furnished; having a portico sustained by marble pillars, or decorated with sculpture. With respect to books, these characteristics are to be found chiefly in Italian manuscripts from the Sixteenth century, and in early printed volumes produced by Italian typographers. This illumination is always enclosed by a full rich border; but in one very beautiful manuscript the frame is painted to represent the interior of the temple, in the apartments of which is introduced the whole previous history of the Blessed Virgin.

Third Large Miniature—THE VISITATION. In the treatment of most of the French and Flemish paintings of this subject, there is a very remarkable, though uniform, disregard of the Scripture narrative, of the rules for painting it as established by the mediæval Greek Masters, and also of the description given by St. Buenaventura. In all these authorities it is positively stated, that the interview between the cousins took place within the dwelling of Zacharias; and in almost every miniature they are painted saluting each other in the open air; "the hill-country" mentioned by St. Luke being most grotesquely drawn, though

elaborately finished. The direction given in the Byzantine Guide to the Painting of Sacred subjects is, that the scene should be a house, within which Mary and Elizabeth are seen embracing each other; Joseph and Zacharias being placed farther inside discoursing together. Behind them, it is added, is a child who carries a basket suspended to a stick over his shoulder; which figure in Illuminated Manuscripts is sometimes supplied by a maiden bearing a small pouch, and sometimes by an angel. St. Buonaventura enters into farther details on the subject, and describes the whole picture in the following manner:—"After this our Lady, calling to mind the words which the angel had spoken concerning her cousin Elizabeth, resolved to visit her.—Wherefore, in company with Joseph, her spouse, she set out on her journey, from the little city of Nazareth towards her cousin's house, distant from Jerusalem fourteen or fifteen miles, or thereabout (and therefore from Nazareth almost seventy). Neither the length of the journey, nor the roughness of the road, could deter her from her pious resolution, but she went *with haste*; not wishing to appear long in public.—And, now, do you go in mind along with this blessed pair. Behold this queenly Virgin, how in company with her spouse alone, she proceeds on her journey: not upon a stately horse, but on foot; not escorted by a band of soldiers or barons, nor surrounded by a glittering bevy of courtly ladies. Poverty, humility, modesty, and every graceful virtue, these are all her train: the Lord of Hosts, indeed, is with her, attended by all His glorious court; but the vain pomp and splendour of the world are not there. Come, at length, to her journey's end, *she enters into the house of Zacharias*; and finding there her cousin Elizabeth, salutes her with these words, "Hail, Sister Elizabeth!" Out of a large number of Illuminated Manuscripts, one only, executed in Italy early in the Sixteenth century, was found to contain a Miniature, in which the Visitation of Mary to Elizabeth is represented as taking place *within a dwelling*.

Fourth Large Miniature. THE NATIVITY. Several of the most familiar features of this subject, as pictorially represented, appear to have been adopted and established from the Meditations of

Buonaventura ; who in this division of his narrative is especially descriptive. Nor does he allow his descriptions to be regarded as only piously imaginative ; but enforces them by saying " Let me earnestly entreat you to attend diligently to all which I am going to relate : the rather because I had it from a devout and holy man, a Brother of our Order, of undoubted credit, to whom I believe it to have been supernaturally imparted." Buonaventura then commences his account of the Nativity, by noticing that the Blessed Virgin made a second wearisome journey to Bethlehem, taking with them the ox and the ass, which are invariably to be found in this picture. When they arrived at Bethlehem, they encountered a great multitude who had gone thither for the same purpose—that, namely, of being taxed, each in his own city ;—and hence they found no accommodation. Here, says Buonaventura, " compassionate this young and delicate Virgin. Consider her, at the age of fifteen, overcome with the fatigues of a long journey ; confused, terrified, and abashed : amidst a crowded populace she seeks, but to no purpose, a place of rest ; and, being everywhere rudely refused admittance for herself and her spouse, is at last reduced to seek a shelter in a homely shed, the usual refuge of persons surprised by sudden storms of rain. In this place we may suppose that St. Joseph, who was by profession a carpenter, might probably have made a kind of partition, or small enclosure for the little party."

Any person who knows, and who will take the pains to remember, this passage, when looking at the mediæval paintings of the Nativity, must unavoidably observe some characteristics of it. All artists, even from a very early period, appear to have felt the value of that small screen, which Buonaventura supposes *might have been erected by St. Joseph to protect " the Young Child and His Mother,"* and to have converted it into an effective background for the principal group ; and for that group only. But it is represented, both in pictures and in illuminations, with very different characteristics. Sometimes, in perfect consistency with Buonaventura's supposition, it is no more than a low enclosure of rough and irregular boards : sometimes it is a series of sheep-

hurdles, or, occasionally, military fascines, set close together; but, frequently, in the latter part of the Fifteenth century, the partition is covered by a drapery, of some rich retiring colour, diapered with gold embroidery. Over this low screen appear the depending heads of the animals brought by Joseph and Mary: and they are not placed there without an ancient reason. When the Holy Virgin had been delivered, She wrapped the Divine Child in her veil, and tenderly laid Him in the *Crache*, or hay-receptacle now called the manger. "Here," continues Buonaventura, "the ox and the ass gently breathed upon Him, as if endowed with reason, and sensible that, through the inclemency of the season and His poor attire, He wanted even their assistance to warm and cherish Him. Then the Holy Virgin, throwing herself on her knees adored Him."¹⁵ This position of the Blessed Mary, which has become almost consecrated in Painting from the most ancient periods of Art to the days of Reynolds,—Buonaventura has selected as an illustration of the truthful character which he claims for even his descriptions in his imaginative *Meditations on the Life of Christ*. If, says Mr. Oakley, in illustrating this author, the subject of the reader's meditations were the Nativity, "whence, I ask, did he derive the particular idea, for idea he must have formed,—of the Blessed Virgin or of St. Joseph? He conceives again, of the holy parents, that at the moment to which his contemplations relate, they are sitting, or standing, or kneeling:—but where do the Scriptures say so? And when this is urged, he answers almost impatiently 'Of course not,—Scripture cannot descend to such minutiae.'" "The Blessed Virgin," adds Buonaventura, "must have been in some posture; and why not in this? This is the most natural and reasonable. Why may I not please to imagine that she knelt to the Divine Infant when she first beheld Him, and that He smiled on her with a look of infantile

¹⁵ There is a curious and also a beautiful reference, either to the passage quoted from Buonaventura, or to the more ancient paintings of the Nativity, in the Clerke's Tale of Griselda, in Chaucer's *Canterbury Tales*, v. 8077-8080:—

"Among this poore folke, there dwelt a man,
Which that was holden poorest of them all;
But the highe God sometimé senden can
His grace unto a litel oxe's stall."

intelligence? The Scripture says that she was humble; and that He, though her son, was also her God." "Joseph likewise worshipped Him," says the same author, "after which he stripped the ass of his saddle, and, separating the pillion from it, placed it near the manger for the Blessed Virgin to sit upon; but she, seating herself near the manger, made use of that homely cushion only for support. In this posture our Lady remained some time immovable, gazing on the manger; her looks and affections all absorbed in her dearest Son."

In the directions for painting the Nativity given by the Byzantine Masters, there are included nearly all the other well-known characteristics which are to be found in this Illumination in the finest manuscripts of the Fourteenth and Fifteenth centuries. The scene is directed to be a cave or grotto;¹⁶ within which, on the right hand is to be depicted the Virgin Mary kneeling; and on the left St. Joseph, also on his knees, having his hands crossed over his breast. Jesus Christ, in the form of a little infant wrapped in swathing bands, is laid in the manger by his mother; and behind it are the ox and the ass looking down upon Him. In the background, beyond Joseph and the Holy Virgin, are to be painted the shepherds holding their staves, looking at Christ with wonder; and outside the grotto are the flocks and the other shepherds, one of whom is playing on a flute. This instrument, however, is almost invariably drawn as the mediæval Italian goat-skin bag-pipe. The other shepherds are to be looking upwards with fear, and above is an angel blessing them. On the other side of the picture are to be shewn the Magi, on horseback and dressed in royal robes, looking at the star.¹⁷ Above the grotto is to be a host of angels, bearing a label, having on it the words "*Glory to*

¹⁶ In the East, as M. Didron rightly observes, the Nativity is always considered to have taken place in a cave, or grotto, but in the West the scene is a poor cottage, or a stable with a thatched roof. The authority for the cave was no doubt the spurious Gospel called *Protevangelion*, attributed to St. James the Less, which is reported to have been received as canonical by the Greek Church.

¹⁷ From the peculiar manner in which this picture is ordered to be arranged for painting, it seems almost certain that the directions were intended for the decoration of a *Tripticon*. In these portable altar-pieces, specimens of which are yet remaining, the Nativity formed the central subject; the Holy Family occupying the right hand leaf, and the Adoration of the Magi the left.

God in the highest: Peace on earth: Goodwill towards Men." A divine radiance descends from above on the head of the Infant; and, in the Miniatures of Mediæval Illuminated Manuscripts, these rays are usually represented streaming through the broken roof or a dilapidated window.

Fifth Large Miniature. THE ANGELS APPEARING TO THE SHEPHERDS. Neither Buonaventura nor the Byzantine Guide to Painting, treat of this event separately from The Nativity.

Sixth Large Miniature. THE OFFERING OF THE MAGI. The mediæval Greek Painters direct that the scene of this very favourite and splendid subject should be a house, in which the Blessed Virgin is seated, holding the Divine Child, and having the Three Kings before her, presenting their gifts in golden coffers. One of them, *Jasper*, is to be painted as an aged man with a large beard, kneeling in front, offering his present with one hand and holding his crown in the other. The second King, *Melchior*, has very little beard; and the third, *Balthazar*, who is usually represented as an Æthiop, has none at all: they all most steadfastly look towards the Infant Christ; behind whom appears Joseph near the Holy Virgin, wrapt in admiration. Outside the grotto is a young man holding three horses by the bridles: and in the distance, on a mountain, are to be painted the Three Magi returning, having an angel going before them and shewing them the road (because, says St. Matthew) "being warned of God in a dream that they should not return to Herod, *they departed into their own country another way.*" The incidents last mentioned are not often to be found represented in illuminations; but in one remarkably fine manuscript, there is a large group introduced into the border, representing two servants with horses and a camel laden with the treasures of the Magi. In Buonaventura's illustrative Meditations on the Epiphany of Christ, the scene is still farther illustrated in the following extract:

"The Three Kings being come to Bethlehem, with a great multitude of people and a noble retinue, stopped as the star directed them at the little shed in which our Lord Jesus was born. The

Blessed Virgin hears a confused noise of people at the door, and hastily catches up the Divine Child. At the same instant the Three Kings enter the little dwelling, fall on their knees, and worship the Child Jesus, their Lord, with all reverence: they honour Him as their King, and they worship Him as their God.—And now they begin to converse with the holy Virgin, and to ask many questions concerning her beloved Son; which they might do either by the help of an interpreter, or of themselves, since they were men of great learning, and perhaps versed in the Hebrew language. They enquire of her the particular circumstances relating to the wondrous Infant: she tells them all, and they readily believe all that she tells them.—At length, full of joy and consolation, they open their coffers; and, spreading a carpet at the feet of our Lord Jesus, kneel down before Him, and devoutly offer to Him gold, frankincense, and myrrh: of which the gold far exceeded the rest in abundance. For had their offerings been but small, and of little value, they needed not to have ‘opened their treasures,’ as the Gospel says they did; since more scanty and insignificant gifts might have been easily conveyed by the hands of their attendants. Then they reverently cast themselves on the ground, and devoutly kissed His sacred feet. And why may we not piously imagine, that the Blessed Infant, full of Divine wisdom, the more to comfort them and settle their affections on Himself, stretched out His little hand for them to kiss and blessed them with it? After this they bowed themselves once more; and, then, taking their leave, they retired with joyous and peaceful hearts, and returned by another way into their own country.”

The spiritual significancy of the gifts presented by the Magi, has probably received more attention and illustration than the act of oblation; and the Rev. Alban Butler, who may always be referred to as one of the most discreet and sober of Roman-Catholic historians, thus explains the meaning of “The Wise Men’s Offering.” “The Magi, pursuant to the custom of the Eastern nations, where the persons of great princes are not to be ap-

proached without presents,¹⁸ offer to Jesus, as a token of homage, the richest produce which their countries afforded; gold, frankincense, and myrrh. Gold, as an acknowledgment of His Regal power: Frankincense, as a confession of His Godhead: and Myrrh, as a testimony that He was become Man for the Redemption of the world. But their far more acceptable presents were the holy sentiments and affections of their souls. Their fervent charity was signified by the gold; their devotion was figured by the frankincense; and their unreserved sacrifice of themselves by mortification was represented by the myrrh. The Divine King, no doubt, repaid their generosity by favours of a much greater excellency—even by the spiritual gifts of His grace.”¹⁹

Seventh Large Miniature—THE PRESENTATION IN THE TEMPLE. The ceremony of the Purification of the Blessed Virgin, is also comprised in the event exhibited in this painting; and the composition is almost uniformly arranged after one established design, which seems to have been derived out of the rules laid down for representing the subject by the early Greek Masters. The picture consists of Mary presenting her Divine Child to the high-priest, who receives Him at or on a small altar, or table, covered with a white cloth, and surmounted by a tent-like cupola, which is frequently fringed and embroidered with gold; the scene being a stately mediæval church. Beside the Virgin, there are also some other persons assembled round the altar: a young female attendant is commonly drawn kneeling behind her; and Simeon and the prophetess Anna may generally be recognised. Joseph, however, may always be identified. He is occasionally painted bearing a taper, as the other persons do; anticipating as it were the future feast of Candlemas;²⁰ but in general he carries a small cage or

¹⁸ The author of the above passage no doubt had in his mind the direction of Israel to his sons for their second journey into Egypt:—“Take of the best fruits of the land in your vessels, and carry down presents to the man; a little balm and honey, and storax; myrrh, turpentine, and almonds.” *Genesis* xliii. 11. Douay Translation.

¹⁹ *Lives of the Saints*, Vol. I. Jan. VI. The most elaborate and copious remarks on the spiritual significations of the gifts of the Magi, will be found in *The Golden Legend* of Jacobus De Voragine, compiled from patristical authorities, in the section relating to the Epiphany.

²⁰ In the Greek Guide to Painting this subject is entitled Candlemas. It is there directed that a golden vessel of incense shall be placed on the altar; which is sometimes to be found in illuminations also.

basket containing the "two turtle-doves or two young pigeons," which were to be the redemption-offering for a first-born child, if the mother were "not able to bring a lamb."²¹ The Meditations of Buonaventura on the whole of this ceremony, are minutely descriptive of every person present at it and of every act performed; but they do not supply any additional features to the scene for pictorial representation.

Eighth Large Miniature—THE FLIGHT INTO EGYPT. Buonaventura commences his descriptive Meditations on this event, by stating that when Joseph was commanded in a dream to "take the young child and his mother and flee into Egypt," that he arose from his sleep, aroused the Blessed Virgin, and acquainted her with the Angel's warning. She, suddenly starting up, proposed setting off without a moment's delay:—and accordingly they set out with Him that very night, by a private way toward Egypt." He does not describe the journey as it is usually pictorially represented, nor even indicate that Mary and Joseph still possessed the ass which they brought with them from Jerusalem to Bethlehem; though the mediæval illuminations and earliest paintings uniformly represent her riding with the Infant Jesus in her arms, the animal being led by Joseph. His description implies rather that they travelled on foot. "In this journey," says the pious Author, "He was carried by a tender mother in her earliest youth, and by St. Joseph, a feeble old man, through a rough, wild, dreary, pathless, unfrequented, tedious line of road, into Egypt: a journey which requires a fortnight for a courier to perform, travelling post; but which they, perhaps, were two months or more in effecting. For, if we credit tradition, they crossed the desert in which the children of Israel wandered forty years. I will not give you any particulars of that which happened to them on their way, because the accounts are very doubtful. Upon their entrance into Egypt, all the idols in the country fell into pieces, as it had been foretold by Isaiah.²² They travelled as far as Heliopolis, and

²¹ *Leviticus* xii. 8. *S. Luke* ii. 24.

²² "Behold the Lord rideth upon a swift cloud, and shall come into Egypt: and the idols of Egypt shall be moved at His presence, and the heart of Egypt shall melt in the midst of it." *Isaiah* xix. 1.

there, renting a small cottage, they dwelt as poor, indigent, and homeless strangers." The Byzantine Guide to Painting directs that the Flight into Egypt should consist of a mountain-scene, through which is travelling the Holy Virgin with the Infant, seated on an ass, and looking back towards Joseph, who carries his mantle on a staff over his shoulder. Before them is a city, in which the idols are falling down below the walls. Though the apocryphal-legends relating the fall of the idols on the entrance of Christ into Egypt were very generally known, the event is not often to be found introduced into the miniatures of this subject in illuminated manuscripts ; but in one small Flemish book of Hours, in the back-ground of the painting representing the Flight into Egypt, there appears an armed figure broken in two, falling from the top of a column. The journey in these pictures is usually delineated as taking place by day ; but sometimes the scene is evidently intended to be regarded as night, by the sky being studded with gold stars.

These Eight Miniatures constitute the principal series of those illustrations which are contained in most of the Illuminated Manuscripts of Hours and Offices executed in the Fifteenth century, designed after a fixed conventional style of composition : and the formula for depicting them may be traced to Buonaventura and the Byzantine Guide to Painting. In the other great subjects occurring in those volumes, the same kind of systematic arrangement is also to be recognised ; and, though similar directions for drawing them do not appear in the usual authorities, it is quite possible that such instructions may yet be extant, in some manual of Sacred Art not at present known. This established order of composition may be most particularly observed, in the miniatures representing the Coronation of the Virgin, which precedes the Devotions for Completorium ; the Repentance of David, prefixed to the Penitential Psalms ; and the Descent of the Holy Spirit, which is placed before the *Officium Sancti Spiritus*. These Illuminations are generally treated with an almost unvarying uniformity of arrangement.

But perhaps the most remarkable examples of the similarity

D

arising out of the observance of established rules for painting a sacred subject, are to be seen in the extreme similarity of manner in which Rubens and Vandyke have represented the Taking Down from the Cross: and Raffaele the sorrows of the Mater Dolorosa, when the sacred body was laid upon the ground; a composition which is generally known by the name of *La Pieta*. The whole grouping of these pictures, and especially the disposition of the several persons engaged, seem to be indisputably attributable to the traditional description of Buonaventura; and, possibly, to similar acknowledged authorities, by which the *motif* or the *ordonnance* of those paintings was directed. In the following paragraph is contained Mr. Oakley's version of Buonaventura's description of the Taking Down from the Cross the Body of the Saviour; and it almost seems to have been intended as a guide to the painters of this subject for all ages. "Do you now attend, as I have directed you in many places, diligently and fixedly, to the manner of Taking Down the Sacred Body. They place two ladders, one against each arm of the cross. Joseph goes up the ladder on the right side, and tries hard to draw out the nail from His hand. But this it is difficult to do, for the nail is thick and long, and strongly fixed in the wood; and, without violently bruising the hand of our Lord, it does not seem as if it could be effected. But there is no rude violence in the act, for he does it in a loyal spirit; and it is thus that our Lord graciously receives it. As soon as it is drawn out, John makes a sign to Joseph that he should hand the nail to him, that our Lady might not see it. Then Nicodemus drew out the other nail from the left hand, and, in like manner gives it to John. Then Nicodemus came down, and proceeded to draw out the nail which fastened the feet. Joseph, in the meanwhile supported the body of our Lord: happy Joseph! who enjoyed the privilege of thus embracing our Lord's body. Then our Lady reverently took the right hand as it hung down, and presses it to her mouth: she gazes upon it and kisses it with floods of tears and dolorous sighs. As soon as Joseph had drawn out the nail which fastened the feet, within a while he came down; and, then, they all receive the body of our Lord on the ground. Our Lady receives the sacred head into her bosom; and Magda-

lene the feet, at which she had formerly found such grace. The others stand round: and all make great lamentation over Him: for they all mourn for Him in the greatest bitterness;—"as one that mourneth for his only son."

The directions for painting these solemn subjects which are contained in the ancient Byzantine Guide, though shorter in extent and less eloquent in language, are equally minute in description, and nearly identical in those details which make up the arrangement of a picture.

It will probably now be understood, from even these brief and imperfect notices of the system of religious rules which guided the old painters of Sacred subjects, of the very powerful influence which that system must have possessed over Early Christian Art, and of the high value which must have been attributed to it by the mediæval artists. Whilst the practice of Illumination was confined to monasteries, it is probable that the *Meditations of Buonaventura* formed the usual directory of the painters of manuscripts; and those who designed after that work, silently and unwittingly prepared the way for the development of some of the most splendid productions of the greatest masters of a later time, which were still composed on the same ancient principles. As, however, the Arts of Design were originally employed for the service of Religion; so the Fine Arts were in their infancy employed almost solely for the decoration of ecclesiastical edifices, vestments, vessels, and furniture, with appropriate representations of the personages or the events recorded in the Holy Scriptures. Now, though these delineations did not require inspired talent, yet some kind of limitation and direction appeared to be wanted; and some rules seem to have been issued at a very early period. The proper manner of representing the human figure of our Lord, is reported to have been one of the first subjects of consideration with the highest ecclesiastical authorities in connection with Christian Art: the question being whether Christ should be drawn in the form of humiliation described by Isaiah or as an ordinary man. The decision was that the latter should be taken for the usual type; and, it is probable, that in the same way, other authorised rules for the pictorial treating of Sacred subjects may

have been transmitted and recorded. By tradition, real and fictitious; by revelations, assumed, or merely delusive; and, possibly, by some genuine and ecclesiastical ordinances,—a code of established practice was gradually composed; which at length became a copious and universal directory for all such painters as were employed in the decoration of churches or religious-houses. If these conjectures be accurate, there will not be any difficulty in comprehending the high value which even the Modern Greek Artists set on their *Ἐγχειρίδιον τῆς Ἐκκλησιαστικῆς*, or Guide to Painting. In illustrating this very curious portion of the history of the Fine-Arts, M. Didron states that he in vain solicited Father Macarios, one of the best painters of the country, to sell him this volume. The book of his Art, he says, “was suspended in his painting-room, and two of his pupils read from it aloud to those who were at work.” M. Didron had also endeavoured to persuade Father Joasaph to part with his manuscript copy; “for the securing of which,” he continues, “I was prepared to make any sacrifice. But Joasaph answered that if he were to deprive himself of this book, he could never hereafter execute any work of Art: and, in losing his *Guide*, he would lose his skill, his eyes, and his hands; he could paint no more, nor even see that which he had already painted.”

In concluding this subject it may be observed, that without attributing any undue importance to these canons for the regulation of Sacred Art, they may safely be regarded as having provided for such an orderly and an intelligible manner of representing the events and personages of the Holy Scriptures, as even the most gifted and eminent Painters of later times adhered to in design and principle, whilst they improved all the other features of their pictures to the highest degree of perfection.

Having thus exhibited a method in which Illuminated Manuscripts may be bibliographically collated and described, with the materials required for the operation, the concluding section of this tract consists of a Descriptive Catalogue of a very fine series of such volumes, in which the proposed system is illustrated by a variety of interesting examples.

VI.
A BIBLIOGRAPHICAL DESCRIPTION
OF A SERIES OF
ILLUMINATED MANUSCRIPTS
OF THE
FIFTEENTH SIXTEENTH AND SEVENTEENTH
CENTURIES
ILLUSTRATIVE OF THE PREVIOUS SYSTEM OF COLLATION.

I. THE LYF AND MIRACLES OF SEYNT KATERYNE, VIRGYNE AND MARTIR. 64 Leaves. Large Square Octavo.

An English Manuscript, fairly copied on vellum in a small Gothic Cursive letter of the earlier part of the Fifteenth century, but very closely resembling the types of Carton. It is decorated with Rubrics, Paragraphs, and some Illuminated Initial-letters; in all which it is so very similar to the Manuscript of Lydgate's Life and Miracles of St. Edmund presented to Henry VI. at St. Edmundsbury Abbey in A.D. 1433,—as to lead to the conclusion that this volume also is of the same age and place. It was sold with the Library of John Towneley, Esq. in June 1814, to T. Triphook, for £11 11s. Bound in blue morocco by C. Kalthoeber.

Collation.

A Schort Proloog in to ye Lyf and Martirdom of Seynt Kateryne Virgyne and Martir. Title in red, with a branched and flowered initial extending over the top and side margins. 2 pages.

Here endyth the prolog and swyngly folewen the chapitres in to ye sayd lyf. In red —fol. 1b–3b.

Here enden the chapitres. And begynneth hir lyf. Of the progenitours of Seynt kateryn and how she was of ye Empours blood of Rome. Cap. j. In red, fol. 3b.

The Life extends to Chapter xxx. fol. 62b; after which the following Rubric is written at the top of the recto of fol. 63.

Here endeth the lyf and martdom and myracles of Seynt katryn virgyn and martir.

Then follows an Epilogue on the lessons to be learned from the life, with a Prayer, or rather a Hymn, in rhyming Latin verse.

On folio 63b the Prayer occurs in Latin, after which are Translations of the Hymn and Prayer into English; with the word *Explicit* at the end of the latter in red, on fol. 64a.

II. HORÆ BEATÆ MARIE VIRGINIS ALIAQUE OFFICIA, CUM CALENDARIO. 160 Leaves. Large Square Octavo.

A French Manuscript written on very fine Vellum, in a Gothic Minuscule character of the middle of the Fifteenth century, Illuminated with fine borders of gilded leaves and coloured foliage and flowers, and initial-letters. It has also Thirteen large Miniatures, and Three smaller; some of which are very finely painted. Bound by C. Lewis in dark green morocco; with the arms of Webster impressed on the sides.

Collation.

I. THE CALENDAR written in gold, crimson, and azure: the *Initiales Kalendarum* illuminated for each month, and the outer margins ornamented with borders. 12 Leaves.

II. THE LESSONS. Fol. 13a. *Initium Sancti Evangelii—Secundum Johannem* c. i. 1–14. I. Large Miniature of St. John writing the first words of his gospel on a roll. He is seated beneath a high rock in an island, and is attended by an eagle holding his penner and inkhorn. The border is broad, and richly filled with coloured flowers, foliage, gilded leaves, and delicate pen-tracery; and there is an inner border of strawberries and flowers on a gold ground. The ordinary pages have external borders only.

Fol. 14b. *Idem—Secundum Lucam* c. i. 26–38.

Fol. 15b. *Idem*—*Secundum Mattheum* c. ii. 1-12.

Fol. 17a. *Idem*—*Secundum Marcum*—c. xvi. 14-20.

III. ORATIONES. Fol. 18a. *Oratio*—"Domine Jhesu Christe respicere"—

Folio 18b. *Oratio devota ad Mariam Virginem*.—"Obsecro Te Domina sacra." Broad border on three sides of the page, with an historiated Initial O, enclosing a figure of the Madonna and Infant sitting beneath a canopy, and a small angel kneeling in front offering a flower.

Fol. 22b. Border on three sides with large ornamental Initial, at the Prayer "*O Intemerata*."

IV. Fol. 27a. *HORÆ BEATÆ Mariæ Virginis. Ad Matutinum*. II. Large Miniature—the Annunciation, within a full border of coloured foliage, fruits, and flowers; with gilded leaves and pen-tracery, and an interior border and large Initial D on a gold ground.

V. Fol. 49a. *Idem*—*Ad Laudes*. III. Large Miniature—The Visitation of Mary to Elizabeth: an angel in a red stole carrying the Virgin's casket instead of the handmaid usually depicted in this subject. Full borders and initial as before.

VI. Fol. 60a. *Idem*—*Ad Primam*. IV. Large Miniature of the Nativity, within full borders and with a large initial as before.

VII. Fol. 65a. *Idem*—*Ad Terciam*. V. Large Miniature of the Angel appearing to two Shepherds: within full borders, and with a large initial. On a scroll held by the angel is the unusual inscription "*Puer natus est*."

VIII. Fol. 69b. *Idem*—*Ad Sextam*. VI. Large Miniature—The Offering of the Three Kings (*very finely painted*): within full borders with a large initial D, as before.

IX. Fol. 73b. *Idem*—*Ad Nonam*. VII. Large Miniature—the Presentation of Christ in the Temple. A young female kneeling behind the Virgin, with a lighted taper and two doves in a basket. Full borders and large initial as before.

X. Fol. 78a. *Idem*—*Ad Vesperas*. VIII. Large Miniature—The Flight into Egypt by night (*very carefully painted*). Full borders and large initial.

XI. Fol. 85a. *Idem*—*Ad Completorium*. IX. Large Miniature.—The Virgin kneeling before the Almighty, represented as an Emperor sitting on a throne beneath a canopy. An angel is placing a crown on the head of the Virgin. (*This painting is not so excellent as several others in the present volume, but it is a subject which is frequently cut out of manuscripts, or not represented*). Full borders and large initial.

XII. *SEPTEM PSALMI PENITENTIALES*. Fol. 91a. X. Large Miniature of David kneeling under a canopy, before a lecturn with books and a penner and inkhorn, in the court of his palace. Full borders and large initial.

XIII. THE LITANY. Fol. 102b. External border only.

XIV. *HORÆ SANCTÆ CRUCIS*. Fol. 109a. XI. Large Miniature—the Crucifixion. Full borders and large initial.

XV. *HORÆ SPIRITUS SANCTI*. Fol. 112b. XII. Large Miniature—the Descent of the Holy Spirit. Full borders and large initial.

XVI. *SEQUITUR OFFICIUM DEFUNCTORUM*. Fol. 116. XIII. Large Miniature of the Interment of a body wrapped in a winding-sheet, in a grave in a burial-place. A group of priests is at the grave, chaunting and sprinkling the body, and a number of mourners on the left hand. Above them is an angel carrying the soul in the form of a child, to the Almighty in the clouds. Full borders and initial.

XVII. *SUFFRAGIA SANCTORUM ET SANCTARUM*. Fol. 158b. *De Sancto Sebastiano Martyre*—*Antiphon*. Small Miniature of the Martyrdom of St. Sebastian, indented in the text, within a border on three sides of the page.

Fol. 159a. *De Sancta Margareta*—*Antiphon*. Small Miniature of St. Margaret's conflict with the dragon, indented in the text, within a border on three sides of the page.

XVIII. Fol. 160a. *Unum Crede Deum*—*Nec Jures Vana per Ipsum*—*Sabbata Sanctifices*—*Et Venerare Parentes*—*Non sis Occisor, Fur, Mechiis, Testis Iniquus*—*Alterius Nuptiam, resque caveo suas*.

III. *HORÆ BEATÆ Mariæ Virginis ALIAQUE OFFICIA, CUM CALENDARIO*. 160 Leaves. Large Square Octavo.

A French Manuscript written on fine stout vellum in large strong Gothic Minuscules of the middle of the Fifteenth century, Illuminated throughout with borders of pen-tracery with gilded leaves, and coloured flowers and foliage, and initial letters; which, at the commencement of the several Hours, are very rich and beautifully painted. This volume is unfortunately extremely imperfect; and there remain only four of the series of large miniatures originally belonging to it, with Thirteen of the whole-length effigies of Saints attached to the suffrage-prayers at the end. All these drawings are executed with great pictorial skill, and are richly coloured and highly finished. The Calendar is however complete, and is decorated with small square paintings of the Zodiacal Signs and the

occupations of the several months, of great merit and beauty. On a leaf opposite the commencement appears the name of "*Marie D. Suff.*:" intended for that of Mary Tudor, daughter of Henry VII., Queen-Dowager of France, and third wife of Charles Brandon, Fourth Duke of Suffolk, but it is no doubt a fictitious signature. Bound in crimson velvet.

Collation.

I. Fol. 1a. *THE CALENDAR*, written in gold, azure, and crimson; with three-side borders, and small paintings of the figures of the Zodiac and employments of the months. 24 Pages.

II. Fol. 1a. *HORE BEATE MARIE VIRGINIS*. These Hours are very imperfect, and commence with the prayers for Lauds and the Large Miniature of the Visitation; in which the Virgin appears with a book in her hand, attended by a female, who also carries a book, and a rosary with a cross. The head of Joseph is shewn in the back-ground, and beyond are two hills with a city at a distance between them: a very rich glory is painted at the upper part of the picture. Full border of gilded leaves, flowers, and foliage; historiated in the outer margin with a wreath enclosing a figure of an angel playing on an organ. 39 Pages of manuscript succeeding.

Fol. 20b. *Idem Officium. A Prime*. Large Miniature of the Nativity. Within an enclosure of wicker-work, is a scarlet bed, with curtains and a large pillow, placed under the shed; the Infant being laid in a basket on the floor, and the ox and ass breathing over him. Two shepherds with their staves are praying behind the enclosure, and Joseph is kneeling at the door. Above is the Holy Father in glory looking down and blessing. Full border as before, historiated with a wreath, containing the figures of two shepherds directed by an angel. 18 Pages of manuscript succeeding.

Fol. 30a. Historiated Initial O to the prayer "*O Intemerata*:" a small whole-length figure of the Blessed Virgin weaving at a loom. 4 Pages. At the end *A Laudes*.

Fol. 37a. Imperfect at the beginning, commencing with Psalm xciii. 3, "*Elevaverunt Aumina Domine*," extending to 34 Pages of manuscript.

Fol. 53a. *A Nonne*. Large Miniature of the Presentation in the Temple. Full border as before, historiated with a wreath, containing a figure of an angel kneeling and presenting a taper, indicative of the festival of the Purification, or Candlemas, being derived from the ancient ceremony represented in the illumination. 30 Pages of manuscript succeeding.

Fol. 69a. *SEPTEM PSALMI PENITENTIALES*. Imperfect at the beginning, commencing with Psalm vi. 6, "*Laboravi in gemitu meo*." 23 Pages.

Fol. 80b. *THE LITANY*. 10 Pages.

Fol. 86a. *HORE SANCTE CRUCIS*. Imperfect at the beginning, commencing with the prayer "*Domine Jhesu Christe, Fili Dei vivi*." 14 Pages.

Fol. 93a. *HORE DE SANCTO SPIRITU*. Imperfect at the beginning, commencing with Psalm civ. 30. "*Emitte Spiritum Tuum et creabuntur*." 12 Pages.

Fol. 99a. *OFFICIUM DEFUNCTORUM*. Imperfect at the beginning, commencing with Psalm cxx. 5. and cxxi. "*Levavi oculos meos*." 88 Pages.

Folio 143b. *LES QUINZE JOYES DE NOTRE DAME*. Imperfect at the beginning, commencing with the Twelfth Joy "*au Jour de Pâques*." 3 Pages.

Fol. 144b. *LES SEPT REQUESTES A NOTRE SEIGNEUR*. Large Miniature of the Day of Judgment and General Resurrection. In the centre above is painted Jesus Christ sitting on a rainbow between two angels with trumpets; and in clouds below are the Blessed Virgin, St. John the Baptist, and two other saints kneeling. Between these groups, standing on the ground, is St. Michael weighing souls in a balance, and with a crozier beating away a fiend who is dragging down one of the scales. In front are three bodies rising from their graves. Within a full and rich double border, historiated with a medallion containing the figure of an angel kneeling and supporting a cross. The whole of this illuminated page is well executed and very splendid. There are only five pages of these devotions remaining in this manuscript.

Fol. 147a. *SUFFRAGIA SANCTORUM ET SANCTARUM*. Imperfect at the commencement beginning with the close of a prayer. Then follows another, *De Saint Christophe*, with a small square miniature indented into the text, of the saint carrying the Infant Christ over a ford by night, lighted by a hermit with a lanthorn at the door of his cell. 2 Pages.

Fol. 148a. *De Saint Sebastien*. Small Miniature of his Martyrdom. 3 Pages.

Fol. 149b. *De Saint Laurens*. Small Miniature of the Saint dressed in a rich cope and stole, with an open book and a gridiron. 2 Pages.

Fol. 150a. *Saint Come, Saint Damian*. Small Miniature of the Saints holding spatulae and vessels of ointment, with a child having its arm in a sling standing between them. 2 Pages, ending on Fol. 150b with the title *De Saint Nicholas*, but all the rest is wanting.

Fol. 151a. Imperfect at the commencement, beginning with the close of a prayer to St. Martin. *De Saint Anthoine*. Small Miniature of the hermit holding his crutch and

an open book, standing by a fire with his swine. On the right shoulder of his red mantle is a blue cross Tau. 2 Pages.

Fol. 152a. *De Saint Fiacre*. Small Miniature of the Saint, wearing a red stole, with a penner and inkhorn at his side, holding an open book and a spade. 1 Page.

Fol. 152b. *Sainte Katherine*. Small Miniature of her Martyrdom. 2 Pages.

Fol. 153b. *Sainte Marguerite*. Small Miniature of the Saint's encounter with the dragon. 1 Page.

Fol. 154a. *De Sainte G  n  vieve*. Small Miniature of the Saint holding an open book and a taper which a fiend is trying to blow out and an angel is re-lighting. 2 Pages.

Fol. 154b. *De Sainte Agnes*. Small Miniature of the Saint seated, with a palm-branch and a lamb. 1 Page.

Fol. 155a. *De Sainte Appoline*. Small Miniature of the Saint bound to a pillar, having her teeth taken out. 2 Pages. On Fol. 155b. is the title *De Sainte Anne*, but all the rest is wanting.

Fol. 156a. Imperfect at the commencement, beginning with part of the prayers for Mary Magdalene. 1 Page.

Fol. 156b. *De Tous Sains*. Small Miniature of Christ and the Blessed Virgin crowned and seated on a throne surrounded by a number of Saints of various ranks and orders, the back being filled up with many others painted on a gold ground. 3 Pages.

Fol. 158a. "*Saint Gregore, Pape de Rome, donna le pardon de rome a tous ceulx qui devotement diront V. fois Pater Noster et Ave Maria devant ceste Figure: et depuis xliij Papes et xlvj Evesques yont adioute vij c. ans, vij m. et xl. jours de pardon.*" Small Miniature of the Vision of St. Gregory, very minutely and beautifully painted. 2 Pages.

IV. HORÆ BEATÆ MARÆ VIRGINIS ALIAQUE OFFICIA: cum Calendario. 183 Leaves. Medium Square Octavo.

A French Manuscript, written on very delicate vellum, in Gothic Minuscules, of the middle of the Fifteenth century; with Catch-words inserted in the proper places, in gatherings of eight leaves. It is decorated in the most finished style of the period,—and was possibly painted by Flemish artists at Paris; and it contains a Calendar, very finely historiated with Miniatures introduced into the borders, of the Zodiacal-Signs, rural subjects, and effigies of the Saints;—with gilded leaves and coloured branches and flowers. In this volume there are likewise Eleven Large Miniatures of very great excellence; several of which are surrounded by broad and beautiful borders, additionally ornamented with Historiated Initial-letters and groups of figures relating to the paintings. Bound in old French green morocco, and lettered "*Heures Manuscrites du XV^{ieme} Si  cle, de la grande beaut  .*"

Collation.

I. THE CALENDAR, written in gold, azure, and crimson letters; with large and fine Kalendarial Initials. Illuminated with full borders, Historiated with Miniatures of the subjects appropriate to the Calendar as described on page 9.

II. THE LESSONS FROM THE GOSPELS. Fol. 13a. *Initium Sancti Evangelij Secundum Johannem*.

Fol. 14a. *Idem—Secundum Lucam*.

Fol. 15a. *Idem—Secundum Mattheum*.

Fol. 16a. *Idem—Secundum Marcum*.

III. ORATIONES. Fol. 17b. *Oratio Ad Beatam Mariam—“Obsecro Te, Domina sacra.”*

Fol. 21b. *Oratio alia—“O Intemerata.”*

IV. INCIPIT HORÆ BEATÆ MARÆ VIRGINIS. *Ad Matutinum*. Fol. 25a. I. *Large Miniature*—The Annunciation. In this exquisitely beautiful painting is represented the whole traditionary life of the Blessed Virgin, as recorded in the spurious gospel known as "*The Protevangelion*." The great subject to which the picture is devoted occupies the whole centre, and the scene represents the east end of a mediæval church, intended for the altar in the temple. In the front of it are closed doors, and on the top are seven burning tapers with a canopy above them. The angel is dressed in a rich cope, kneeling, and holding a sceptre in one hand and in the other a scroll with the words "*Ave gratia plena Dominus tecum*." A remarkable feature in this painting is, that notwithstanding the very superior art which it exhibits, the Illuminator has actually drawn both the arms of the angel as issuing from the same side of his body. Mary is painted standing and holding a book in front of a seat of state, one of the curtains of which is drawn back by a small angel; and from her lips proceeds a scroll having the words "*Ecce Ancilla Domini, fiat michi secundum verbum tuum*." The architecture of the temple is carried on the beautiful border to this illumination; the domes, roofs, and

= MS
Keeble Coll.
39

towers occupying the upper part, and the interiors of the chambers being arranged down the sides and below. In the left hand angle at the top, is a figure of the Almighty surrounded by cherubim, sending forth a radiance with the Holy Spirit as a dove into the centre picture. Below it is the interior of the temple with the altar, where the high priest is rejecting the lamb brought by Joachim, because he had no offspring. On the stairs leading down from the temple is Joachim searching the register of the tribes to ascertain if he only had been childless in Israel. Then follows in another chamber below the meeting of Joachim and Anna, after it had been revealed to him that he should have a child; and in the next compartment is the Birth of the Virgin. The right hand border commences from beneath, with Joachim and Anna bringing Mary to the temple and setting her at the steps of the altar; which she is represented to have ascended, even as an infant, and to be received by the high-priest. In a chamber above is the betrothing of Mary and Joseph, completing the border of this very fine illumination. The initial D is historiated with the figures of two angels singing from a roll of music, which is so minutely painted as to exhibit even the notes and some letters.

V. *Idem Officium—In Laudibus.* Fol. 47a. II. *Large Miniature*—The Visitation. The landscape representing the hill-country very elaborately and carefully painted.

VI. *Idem Officium—Ad Primam.* Fol. 58a. III. *Large Miniature*—The Nativity. Angels and shepherds praying round the bed; also angels above the shed with a scroll inscribed "*Gloria in excelsis Deo.*"

VII. *Idem Officium. Ad Tertiam.* Fol. 64a. IV. *Large Miniature*—The Angels appearing to the Shepherds. Four Shepherds, one sitting on the ground with a bag-pipe and a dog beside him. The sky is of burnished gold, with a number of angels painted *en Camäieu d'azur*, holding a scroll inscribed "*Gloria in Excelsis Deo.*" The landscape very carefully painted and finished.

VIII. *Idem Officium. Ad Sextam.* Fol. 68b. V. *Large Miniature*—The Offering of the Wise Men. In the lower part of the border of this very elegant illumination is introduced a very well drawn group of horses, with a camel, and two servants, appearing to have formed part of the caravan of the Magi. The Initial D is also historiated with the figure of a Shepherd looking up towards the painting.

IX. *Idem Officium. Ad Nonam.* Fol. 72b. VI. *Large Miniature*—The Presentation in the Temple. The border of this illumination is historiated with a demi-group representing Joseph, Mary, and the Holy Infant, appearing to be coming up to the Temple out of the foliage at the lower angle on the left. In the historiated Initial D is a half-figure of a female bringing a cage containing two doves or pigeons.

X. *Idem Officium. Ad Vesperas.* Fol. 76b. VII. *Large Miniature*—The Flight into Egypt. In the very fine historiated border and initial of this painting, are introduced small groups of figures, representing Herod enquiring the time of the Birth of Christ, and sending out a soldier to slay the Infants of Bethlehem; with the Slaughter of the Innocents. The text which follows this painting, consists of about seven leaves of the Devotions for Vespers and Four of those for Compline.

XI. *Idem Officium. Ad Completorium.*—Fol. 84a. About Two Leaves appear to be wanting; with the usual Eighth Large Miniature—The Coronation of the Virgin.

XII. SEPTEM PSALMI PENITENTIALES. Fol. 88a. VIII. *Large Miniature* of David praying to God, who is represented as appearing to him under a canopy surrounded by cherubim. In a full border, partly historiated; in which are introduced groups of David looking at Bathsheba whilst bathing.

XIII. THE LITANY Fol. 100b.

XIV. HORÆ SANCTÆ CRUCIS. Fol. 105b. IX. *Large Miniature*—The Crucifixion. One of the Rulers of the Jews is represented standing beside the cross with the Centurion, and holding a scroll inscribed with the words "*Vere filius Dey erat.*" In the full historiated border are introduced groups of the Betrayal of Christ; of Pilate Washing his Hands before the Jews; of the Scourging of Christ; and of Jesus Bearing his Cross. In the Initial D are introduced the half-figures of two soldiers casting lots and quarreling for the holy vesture.

XV. HORÆ SANCTI SPIRITUS. Fol. 111b. X. *Large Miniature*—The Descent of the Holy Spirit. In the full historiated border is introduced a representation of the Almighty surrounded by cherubim, sending down rays of light, with the Holy Dove on Christ when being baptised by St. John the Baptist; beneath which is a very graceful figure of an angel holding the garment of Jesus. The historiated initial D contains a figure of St. Luke writing his gospel.

XVI. OFFICIUM DEFUNCTORUM. Fol. 116b.

XVII. Fol. 159b. LES QUINZE JOYES DE NOSTRE DAME. There are two Leaves deficient in these Devotions, with the Large Miniature which is frequently prefixed to them. They commence with the latter part of the Third Joy.

XVIII. Fol. 166a. LES SEPT REQUESTES A NOSTRE SEIGNEUR. XI. *Large Miniature*—St. Gregory's Vision of the Corpus Christi. The bleeding body of Jesus Christ is represented rising from the sepulchre surrounded by cherubim, with angels

bearing the emblems of the Passion; two of them being introduced into the historiated border. In front of the sepulchre is the Blessed Virgin, and behind it is St. John: a head of St. Gregory looking upwards towards the vision is introduced into the initial D. These devotions terminate with a prayer "*a la Vraye Croix*," on the recto of the fourth leaf.

XIX. SUFFRAGIA SANCTORUM ET SANCTARUM. Illuminated with half borders only.

De Sanctissima Trinitate. Fol. 170b.

De Sancto Spiritu. De Sancte Cruce. Fol. 171a. *De Pace.* Fol. 171b.

De Sancto Michaeli. Fol. 172a. *De Beata Maria.* Fol. 172b.

De Sancto Johanne Baptista. De Sanctis Petro et Paulo. Fol. 173a.

De Sancto Andrea. Fol. 174a. *De Sancto Johanne Evangelista.* Fol. 174b.

De Sancto Jacobo. Fol. 175a. *De Sancto Dyonisio.* Fol. 175b.

De Sanctis Cosma et Damiano. Fol. 176a. *De Sancto Laurentio.* Fol. 176b.

De Sancto Sebastiano. Fol. 177a.

De Sancto Stephano. Fol. 178a. *De Sancto Antonio.* Fol. 178b.

De Sancto Fiacrio. De Sancto Mauro. Fol. 179.

De Sancto Maturino. Fol. 180a.

De Sancto Leonardo. Fol. 181a. *De Sancta Anna.* Fol. 181b.

De Beata Maria Magdalena. Fol. 182a. *De Sancta Katherina.* Fol. 182b.

De Sancta Margareta. Fol. 183.

V. HORÆ GLORIOSÆ SEMPER VIRGINIS MARIE ALIAQUE OFFICIA, SECUNDUM ORDINEM CARTHUSIENSEM. 155 Leaves. Small Square Octavo.

A small Manuscript written on very delicate Vellum, measuring $4\frac{1}{2}$ inches by $3\frac{1}{2}$, in a Cursive Gothic Minuscule character of the middle of the Fifteenth century, and illuminated in the most finished style of the Flemish School of the time. It contains Nine Large Miniatures, Three Historiated Borders of great merit, Twelve Borders of flowers, birds, and insects, and one Architectural border. Old binding of black hog-skin.

Collation.

Fol. 1b. Large Miniature I. The Salutation—The bed-chamber of the Virgin: a fire on dogs in the fire-place, with a pair of tongs beside it: and Mary kneeling at a short form. In front is a very small figure of a Carthusian Monk kneeling in prayer, indicating that this Miniature is a Votive Illumination. Full border of coloured flowers and insects, on a yellow ground.

Fol. 2a. *Incipiunt Horæ gloriose semper Virginis Marie Secundum Ordinem Carthusiensem. Et ad singulas Horas premittitur cum venia Salutatio Angelica.* (*Ad Matutinum.*) Inscription in red, within a full border as on the opposite page. Large rustic initial D. 31 Pages.

Fol. 17b. Full border of coloured flowers and insects with a peacock: half the page occupied by a square Miniature of the Visitation.

Fol. 18a. Full border as opposite. Large rustic initial D. *Ad Laudes.* 27 Pages.

Fol. 31b. Large Miniature II. The Nativity: a small angel kneeling by the infant, and another on the roof of the shed. Two shepherds seen through a window in the back. Full border of coloured flowers, insects, and birds.

Fol. 32a. Full border as opposite. Large rustic initial D. 9 Pages. At the end *Sequitur Missæ Officium.*

Fol. 36b. Full border representing a way-side shrine of the Virgin erected against a leafless tree, with offerings suspended before it: at the foot a hermit in grey kneeling and praying. Large rustic initial S. 14 Pages. At the end *Sequitur Tertia.*

Fol. 43b. Large Miniature III. The Angel appearing to the Shepherds. Full border of coloured flowers and butterflies, with a caterpillar and a bird.

Fol. 44a. *Sequitur Tertia.* Full border of flowers, strawberries, and butterflies. Large rustic initial D. 10 Pages.

Fol. 48b. Full border of flowers and birds, painted smaller and by another artist. *Sequitur Sexta.*

Fol. 49a. Large Miniature IV. The Wise Men's Offering. The Virgin seated on a throne under a canopy supported by angels. Full border of flowers and insects. Initial D. All the painting laboriously finished, but executed in a smaller manner and by an inferior hand. 11 Pages. At the end *Sequitur Nona.*

Fol. 55b. Large Illumination V. The Presentation in the Temple: Joseph and the other persons carrying tapers: the Virgin standing praying. Anna and Simeon behind the altar. Full border of flowers and insects.

Fol. 56a. *Sequitur Nona*—Full border as opposite.—Large rustic initial D. Both of these pages by the first Illuminator. 9 Pages.

Fol. 60b. Full border of flowers and insects.

Fol. 61a. Large Illumination VII. The Flight into Egypt: in the back-ground an

idol falling from a column, in allusion to a passage contained in the *Protevangelion*, stating that when the Infant Christ entered Egypt, all the idols of the country fell to the ground. 12 Pages. At the end *Ad Completorium*.

Fol. 66b. Full border representing groups of adoring angels in clouds, painted in white on an azure ground.

Fol. 67a. Large Miniature VIII. The Coronation of the Virgin. Architectural border, painted *en Camaieu d'or*. Initial C. 8 Pages.

Fol. 72a. SEQUENS HYMNUS DICITUR PER TOTUM ANNUM QUOTIDIE AD PRIMAM — "*Jam lucis orto sidera.*" 1 Page.

Fol. 72b. Psalms to be recited in daily services. 34 Pages.

Fol. 89b. *Omni die ad Primam—Fides Athanasij.* 7 Pages.

Fol. 92b. Little Chapters and Versicles to be said daily—The Creed—The Confiteor, and Psalms and Devotions for special hours and festivals or holy-days. 100 Pages.

Fol. 143b. Large Miniature IX. David praying to the Almighty in the palace-garden. In the back-ground a tower, with two persons in the porch looking at the king: beyond are terraces with a hound and a peacock; and in the distance a canal with swans and a barge on it. On one bank buildings, on the other a public park or garden. Full border of flowers, insects, and a bird, all very finely painted by the first Illuminator.

Fol. 144a. SEQUUNTUR SEPTEM PSALMI PENITENTIALES, *Secundum modum Carthusianum*. Full historiated border of the Resurrection of good and evil souls at the last day. On the right hand margin are angels bearing the good spirits to God in the upper part, on an azure ground: and below are evil spirits painted in red and crimson, on a dark purple back-ground. Painted by the same artist. 21 Pages.

Fol. 154b. LITANIE: with illuminated initials only. 13 Pages.

Fol. 161a. INCIPIUNT VIGILES DEFUNCTORUM *Secundum Usus Carthusianum*. 80 Pages.

Fol. 195b. SEQUUNTUR BENEDICTIONES MENSE (*Secundum Usus Carthusianum*) 10 Pages.

VI. HORÆ SANCTÆ CRUCE ALIAQUE OFFICIA: CUM CALENDARIO. 195 Leaves. Small Square Octavo.

A small Flemish Manuscript of the latter half of the Fifteenth century, 4½ inches by 3½, written in gothic Minuscules; and illuminated with highly finished borders of flowers and insects, birds, animals, and monsters, all richly coloured and ornamented with gold. It contains likewise Twelve Large Miniatures, and Seventeen Historiated Initials enclosing the Effigies of Saints, prefixed to the several Commemorative Prayers at the close of the volume. Bound in morone velvet with clasps.

Collation.

I. THE CALENDAR, written in red and black only and not illuminated. 24 Pages.

THE LESSONS from the Gospels are not contained in this Manuscript.

II. Fol. 13a. HYMNUS. *Ad Salutandum Beatam Veronicam. Salve Sancta Facies, nostri Redemptoris.* Full border of coloured flowers with small monsters, and in the centre below the letters RR reversed and tied with a cordon.

Fol. 15b. Large Miniature I.—The Crucifixion: on one side of the cross the Virgin fainting in the arms of St. John and Salome, and on the other Joseph of Arimathea and the centurion. Within a full border of flowers and monsters.

III. Fol. 16a. INCIPIUNT HORÆ DE SANCTA CRUCE: in a full border of flowers, with a bird and two apes. 14 Pages.

Fol. 23b. Large Miniature II.—The Descent of the Holy Spirit. The Blessed Virgin seated with a book open on her lap in the midst of the disciples, in "a large upper room," with a series of gallery-windows looking out on the right hand: another book, closed, is laid on the floor in the fore-ground: in a full border of large leaves and branches, *en Camaieu d'or*, with grotesque animals.

IV. Fol. 24a. INCIPIUNT HORÆ DE SANCTO SPIRITU: title in red in a full border of branches as opposite, with coloured birds. In the Initial D is a small marine monster, and in the border above is a scroll with the words "*Emitte Spiritum Tuum et creabuntur.*" (Psal. civ. 30.) 12 Pages.

Fol. 30b. Large Miniature III. The Annunciation. The Virgin is represented kneeling by a bed with scarlet hangings; beside which is a small table having on it a Dutch earthen-ware flower-pot containing three lilies. Full border of branches and leaves, and a large ape. On a scroll beneath are the words "*Ave gratia plena, Dominus tecum.—Ecce Ancilla Domini, fiat mihi secundum verbum tuum.*"

V. Fol. 31a. INCIPIUNT HORÆ BEATÆ MARIE VIRGINIS. *Ad Matutinas.* Title in red: full border of branches and leaves, with apes, as opposite: in the initial D a large bird. 21 Pages.

Fol. 42b. *Large Miniature* IV.—The Visitation. Mary and Elizabeth meeting in front of a large and stately Dutch country-house; by the door Joseph is seated in the back-ground: full border of branches, with an ostrich and two hounds.

Fol. 43a. *Idem Officium—Ad Laudes*. Full border as opposite, with a griffin. 24 Pages.
Fol. 55b. *Large Miniature* V.—The Nativity. Interior of a ruined stone building: the Infant lying on the ground surrounded by glory: Joseph kneeling in the back, and holding a piece of a taper which he is shading with his hand. At the door is a young female kneeling and praying; and above are two angels descending as if singing from a scroll. Full border of flowers, fruit, and branches, in diagonal divisions.

Fol. 56a. *Idem Officium—Ad Primam*. Full border as opposite. 8 Pages.

Fol. 60b. *Large Miniature* VI. The Angel appearing to the Shepherds, who are represented by four men and a female dancing in a circle; above whom appears the angel holding a scroll inscribed "*Gloria in Excelsis Deo*." Full border of branches and leaves with grotesque monsters.

Fol. 61a. *Idem Officium—Ad Terciam*. Full border as opposite. 9 Pages.

Fol. 65b. *Large Miniature* VII. The Offering of the Magi. Full border of branches and leaves with monsters.

Fol. 66a. *Idem Officium—Ad Sextam*. Full border as opposite. 8 Pages.

Fol. 70b. *Large Miniature* VIII. The Presentation in the Temple. Full border of branches and leaves, with strawberries.

Fol. 71a. *Idem Officium—Ad Nonam*. Full border as opposite. 8 Pages.

Fol. 75b. *Large Miniature* IX. The Slaughter of the Innocents. Grotesquely painted: King Herod on horseback in the back-ground. Full border of branches and leaves on crimson, with male and female sea-monsters; the former of whom are destroying infants.

Fol. 76a. *Idem Officium—Ad Vesperas*. Full border as opposite. 14 Pages.

Fol. 83b. *Large Miniature* X. The Flight into Egypt. In the back-ground is a rustic reaping; and beyond a party of soldiers in armour on horseback. Full border of branches and leaves with grotesque figures.

Fol. 84a. *Idem Officium—Ad Completorium*. Full border as opposite. 10 Pages.

Fol. 89a. *Idem Tres Psalmi, cum suis Antiphonis, dicuntur die Martis et Veneris*. 8 Pages. Fol. 93a. *Idem Tres Psalmi, cum suis Antiphonis, dicuntur diebus Mercuri et Sabbati*. 8 Pages.

VI. Fol. 97a. *INCIPIUNT OFFICIUM BEATÆ MARIE VIRGINIS, quod dicitur per totum Adventus*. 20 Pages. [The matter occupying the last Eighteen leaves, is without any illuminations: it is written on coarser vellum and in paler ink than the rest of this manuscript, and is evidently of a later time. In the initial-letters, also, the gold is painted only and not raised nor burnished.]

Fol. 107b. *Large Miniature* XI. David praying in the court of his palace. Full border of branches and leaves, with male and female sea-monsters.

VII. Fol. 108a. *INCIPIUNT SEPTEM PSALMI*. Full border as opposite. 22 Pages.

VIII. Fol. 120a. *LITANTIE*. 13 Pages, with illuminated initials only.

Fol. 127b. *Large Miniature* XII. Christ Raising Lazarus. In this highly-finished little painting, Lazarus is drawn rising from a grave in the cemetery of a large church. Full border of branches, leaves, and grotesque monsters.

IX. Fol. 128a. *INCIPIUNT VIGILIE MORTUORUM*. Full border as opposite, with the words "*Memento Mori*" inscribed twice on a scroll above. 52 Pages.

X. Fol. 156a. *SUFFRAGIA SANCTORUM ET SANCTARUM. Devota Oratio ad Beatam Mariam—"Obsecro Te Domina"*. Historiated Initial O containing figures of the Virgin sitting beneath the cross, and supporting the dead body of Christ, attended by St. John and Mary Magdalene. Half-border of branches and leaves, with a grotesque figure of a Flemish friar. 9 Pages. Fol. 160a. *Devotissima Oratio ad Beatissimam Virginem Mariam et Sanctum Johannem Evangelistam—"O Intemerata"*. 5 Pages.

Fol. 163a. *Devota Oratio ad Iherum Christum*. Historiated Initial O, containing a figure of Christ represented as an infant sitting on a cushion. Half border as before, with a bird. 4 Pages.

Fol. 165a. *Ad Sanctissimum Sacramentum*. Historiated Initial A enclosing an altar with a Monstrance standing on it, and a carved reredos. Half border as before, with a coloured bird having a woman's face, and dressed in a hat and feather. 4 Pages.

Fol. 167a. *Passio Domini nostri Iheru Christi, Secundum Johannem Evangelistam*. Historiated Initial I. St. Gregory's Vision of Christ rising from the sepulchre. Half border as before. 5 Pages.

Fol. 169b. *De Sancto Michaelo Archangelo*. Historiated Initial P; St. Michael dressed in white, but armed with a sword and shield, cutting down Satan. Half border as before. 1 Page.

Fol. 170a. *Ad Proprium Angelum*. Historiated Initial S; a nun praying, having the Guardian Angel standing behind her. Half border as before, with a small monster shooting with a bow. 2 Pages.

Fol. 171a. *De Sancto Johanne Baptista*. Historiated Initial I; St. John holding the Holy Lamb: a rock, trees, and water, in the back-ground. Half border as before, with the figure of a jester dressed in bright scarlet, holding his bauble. 1 Page. Fol. 171b. *De Sancto Petro et Paulo*. 1 Page.

Fol. 172a. *Memoria de Sancto Christofo. ro*. Historiated Initial O; St. Christopher carrying the Infant Jesus over the ford. Half border as before, with a mermaid looking at herself in a mirror. 2 Pages.

Fol. 173a. *Oratio de Sancto Sebastiano*. Historiated Initial O; the Martyrdom of St. Sebastian. Half border as before, with a half human monster dressed in a hat and feathers. 2 Pages.

Fol. 174a. *Oratio de X Millia Martyribus*. Historiated Initial C; the Martyrs cast down from rocks on spikes and iron forks. Half border of coloured flowers and strawberries; with a large bird having a monster's head. 2 Pages.

Fol. 175a. *Oratio de Sancto Adriano*. Historiated Initial A; St. Adrian standing in the court of a fortress dressed in armour, with a carnation robe as a martyr, holding a sword and the anvil on which his limbs were cut off; a lion is lying down behind him. Half border of branches and leaves with a bird. 2 Pages.

Fol. 176a. *Memoria de Sancto Antonio*. Historiated Initial O; St. Anthony in a blue cloak, standing in a valley resting on his staff, and attended by his swine. Half border of flowers and strawberries, with a female monster holding a mirror. 2 Pages.

Fol. 177a. *Oratio de Sancto Rocho*. Historiated Initial O; St. Roche led by an Angel. Half border of leaves and branches, with a bird having an old human face. 2 Pages.

Fol. 178a. *De Sancto Nicholao*. Historiated Initial B; St. Nicholas restoring the Three Children from the salting-vat. Half border as before, with a female monster. 2 Pages. Fol. 178b. *De Sancta Catherina*. 2 Pages.

Fol. 179b. *Commemoratio de Sancta Barbara*. Historiated Initial A; St. Barbara seated with a book in the court of a castle. Half border as before, with a small figure a monk terminating in a scarlet snail-shell holding a book. 2 Pages. Fol. 180b. *De Sancta Maria Magdalena*. 2 Pages. Fol. 181a. *De Sancta Margareta*. 2 Pages.

Fol. 182a. *Oratio de Sancta Appollonia*. Historiated Initial V; St. Appollonia seated with a book, and holding a pair of forceps with one of her teeth which were beaten out in her martyrdom. Half border as before, with a monster sounding a trumpet. 2 Pages.

Fol. 183a. *Memoria de Omnibus Sanctis*. Historiated Initial S. Three lines of seats, in the highest of which are the Holy Family with St. John; in the second the Ecclesiastical Orders, from the Pope downwards; and in the third the laity. Half border as before. 2 Pages.

Fol. 184a. *Ken Bedinghe als men gaen wille ten Heleghen Sacramente*. 2 Pages.

Fol. 185a. *Ken Oracie naer datmen ontfanghen heeft dat Heleghen Sacramente*. 2 Pages.

Fol. 186a. "*Si quis habens tribulationem, vel paupertatem, seu infirmitatem, aut si deteritus in via Dei, seu in carcere, vel in qualibet alia tribulatione quacunque—Si Tringitis Diebus continuis dixerit hanc Orationem sequentem,—sciat ipso pro certo, quod Dominus exaudi; et eum sic quod sua tribulatio vertetur in gaudium, et consolationem, et letitiam; sine pro ipso sine pro alio dixerit: et eam composuit BEATUS AUGUSTINUS.*" 6 Pages.

Fol. 189b. *Oraison de l'Ame pecheresse pour obtenir pardon*. 5 Pages.

Fol. 192a. *Aultre pour impetrer santé et prudence*. 3 Pages.

Fol. 193b. *Oraison de Manasses, Roy de Juda, Prisonnier en Babilone*. 5 Pages.

VII. LIBER OFFICIUM CUM CALENDARIO. 196 Leaves. Sextodecimo.

A small Italian Manuscript, measuring $4\frac{1}{2}$ inches by $3\frac{1}{4}$, written on very delicate vellum in the square Italian Gothic Minuscule characters of about the close of the Fifteenth century. On one of the leaves at the end of the book, over which another leaf has been pasted, the last previous possessor of it, Mr. Thomas Windus,—has written "A.D. 1450, 49 Illuminations;" but this date is much too early, both for the writing and the painting of the volume, and he has more properly marked the outer case with 1480. The leaves are made up in gatherings of sixteen each; and exhibit one of the peculiar characteristics of Italian Manuscripts, the Catch-word written perpendicularly on the inner margin of the pages. As a decorated manuscript, it is well illuminated with a number of richly coloured borders composed of flowers, birds, and insects; and with three others representing the gothic entrances and ornaments of ecclesiastical buildings painted in *Camâieu d'or* on azure back-grounds. There are not any large miniatures in this volume; but the pages of the Calendar are illuminated with borders of flowers and fruit, and small elegant paintings of the Zodiacal Signs, and the employments of the several months. At the end of the volume also there are Eight Historiated Initial-letters, well painted with the

effigies of the Saints to whom the Suffrage-prayers are addressed. On a title-page written by Mr. Windus at the commencement of this manuscript, it is stated to be "From the Library of the late Cardinal York, A.D. 1808;" and at the end he has added a short notice of Frascati and Tusculum, of which the Cardinal was Bishop, and at which place he died. There is likewise inserted a fine impression of a seal with the royal arms of Scotland, apparently attributed to Mary Queen of Scots. From the Library of Thomas Windus, F.S.A. Bound in old Italian red morocco, with an exterior case.

Collation.

I. Fol. 1b. THE CALENDAR, written in red and black only; with half-borders of flowers and insects, and small Miniatures of the Zodiacal Signs and occupations of the months. 24 Pages.

II. Fol. 26a. SALUTATIO AD SANCTAM VERONICAM: written as prose, with the versicle and prayer at the end. Full architectural border. 3 Pages.

III. Fol. 28a. INCIPIT OFFICIUM SANCTÆ CRUCIS. Full border of flowers and birds. 12 Pages.

IV. Fol. 33a. INCIPIT OFFICIUM SANCTI SPIRITUS. Full border of flowers with a peacock. 10 Pages.

V. Fol. 38a. INCIPIT MISSA BEATÆ VIRGINIS: ending with the narrative of the Birth of Christ taken from the Four Gospels. Full borders of flowers. 22 Pages.

VI. Fol. 49a. INCIPIUNT HORÆ BEATÆ MARIE VIRGINIS, SECUNDUM USUM ROMANUM.—*Ad Matutinum*. Full architectural border. 39 Pages.

VII. Fol. 68a. *Idem Officium—Ad Laudes*. Full border of flowers, birds, and insects. 24 Pages.

VIII. Fol. 80a. *Idem Officium—Ad Primas*. Full border as before. 10 Pages.

IX. Fol. 85a. *Idem Officium—Ad Tertiam*. Full border as before. 9 Pages.

X. Fol. 90a. *Idem Officium—Ad Sextam*. Full border as before. 8 Pages.

XI. Fol. 94a. *Idem Officium—Ad Nonam*. Full border as before. 8 Pages.

XII. Fol. 98a. *Idem Officium—Ad Vesperas*. Full border as before. 15 Pages.

XIII. Fol. 102a. *Idem Officium—Ad Completorium*. Full border as before. 11 Pages.

XIV. Fol. 108a. INCIPIT OFFICIUM GLORIOSISSIMÆ BEATÆ MARIE VIRGINIS, QUOD DICITUR PER TOTUM ADVENTUS. Full border of flowers, strawberries and insects. 18 Pages.

XV. Fol. 117a. INCIPIUNT SEPTEM PSALMI. Full architectural border. 23 Pages.

XVI. Fol. 128a. THE LITANY. 17 Pages.

XVII. Fol. 137a. INCIPIT OFFICIUM MORTUORUM. Full border of flowers and insects, with a large skull in the lower part of it. 84 Pages.

XVIII. SUFFRAGIA SANCTORUM ET SANCTARUM. Illuminated with Historiated Initials, and half borders only of flowers, fruit, and insects, at the commencement of each prayer.

Fol. 179a. *Oratio devota ad Beatam Mariam*—"Obsecro Te Domina." Historiated Initial with a half-length figure of the Virgin Mary supporting the dead body of Christ. 8 Pages. Fol. 183a. *Alta Oratio*—"O Intemerata." 6 Pages.

Fol. 186a. *Oratio devota ad Jhesum Christum*—"O bone Jhesu." Historiated Initial with a figure of Christ as an infant seated on a cushion and holding a rosary. 4 Pages.

Fol. 188a. *De Sancto Johanne Baptista*. Historiated Initial I, with a half-length figure of St. John holding a closed book with the holy lamb sitting upon it. 1 Page.

Fol. 188b. *De Sancto Petro et Paulo*. Historiated Initial P, with half-length figures of the two Apostles holding keys and a sword. 2 Pages.

Fol. 189a. *De Sancto Jacobo*. Historiated Initial O, containing a half-length figure of St. James with an open book, and a pilgrim's hat, scrip, and staff. 2 Pages.

Fol. 189b. *De Sancto Christofo*. Historiated Initial A, with a figure of St. Christopher carrying the Infant Jesus across a ford. 2 Pages.

Fol. 190b. *De Sancta Katherina*. Historiated Initial V, with a half-length figure of St. Katherine crowned, holding a sword and an open book. 2 Pages.

Fol. 191a. *De Sancta Barbara*. Historiated Initial O, with a half-length figure of St. Barbara holding a tower. 2 Pages.

XIX. Fol. 192a. *Fides Athanasii*—"Quicumque Vult." Ornamented margin and large rustic initial.

VIII. HORÆ BEATÆ MARIE VIRGINIS ALIAQUE OFFICIA, CUM CALENDARIO. 111 Leaves. Small Square Octavo.

A fine and perfect French Manuscript, written on vellum in Gothic Minuscules of the end of the Fifteenth century. It is illuminated with many rich borders of coloured scrolls

= MS. K. 6. 12
C. 6. 12

and flowers placed in compartments; and with Fourteen Large Miniatures drawn in the stiff style of the decorations published by the early printers of Paris, but elaborately finished and coloured in a manner very much resembling the paintings on the finest Majolica-ware. On a leaf at the commencement is written in the hand of the Seventeenth century "*Ces Presentes (Heures) appartiennent à Marye aller femme de Martin Grandm^{re}.*" The volume was sold in May, 1848, with the Library of Mr. Philip Hurd, Lot 35; in the Catalogue of which it is entitled "*Missale ad usum Romanum.*" Bound by Fauchet, in French vellum, richly ornamented with flowers and birds, and with a figure of the Virgin standing under a canopy: but the manuscript has been very much cut down at the upper edge.

Collation.

I. THE CALENDAR, written in gold, azure, and crimson, letters; and illuminated with external borders of scrolls, flowers, and foliage, coarsely painted in the late Italian style. 24 Pages.

II. Fol. 25a. THE LESSONS FROM THE GOSPELS. I. Large Miniature divided into four compartments, containing figures of the Evangelists writing their Gospels; St. John and St. Luke being placed above, and St. Mark and St. Matthew below. Full border of broad diagonal divisions of white and gold, painted with birds, flowers, and foliage. *Initium Sancti Evangelii secundum Johannem.* 3 Pages: decorated after the first with external borders only.

Fol. 26b. *Idem—Secundum Lucam.* 2 Pages.

Fol. 27b. *Idem—Secundum Mattheum.* 2 Pages.

Fol. 28b. *Idem—Secundum Marcum.* 1 Page.

III. Fol. 29a. ORESONS A LA VIERGE MARIE—"Obsecro te Domina"—"O Intermerata." 10 Pages: on the first, and on Fol. 31b. a full border of diagonal divisions; to the others there are external borders only.

IV. Fol. 35a. HORÆ BEATÆ MARIE VIRGINIS. *Ad Matutinum.* II. Large Miniature—The Annunciation. Full border of scrolls and flowers on a gold ground. 13 Pages.

V. Fol. 41b. *Idem Officium—Ad Laudes.* III. Large Miniature—The Visitation. The Virgin attended by two angels. Full border of broad diagonal lines of white and gold. 21 Pages.

VI. Fol. 52a. *Idem Officium—Ad Primam.* IV. Large Miniature—The Nativity. A child-angel kneeling and praying behind the Infant. Full border of scrolls and flowers on a gold ground. 7 Pages.

VII. Fol. 55b. *Idem Officium—Ad Tertiam.* V. Large Miniature—The Angel appearing to the Shepherds. Full border as before, in diagonal compartments. 5 Pages.

VIII. Fol. 58b. *Idem Officium—Ad Sextam.* VI. Large Miniature—The Offerings of the Magi. Full border as before in triangular divisions. 5 Pages.

IX. Fol. 60b. *Idem Officium—Ad Nonam.* VII. Large Miniature—The Flight into Egypt. Full border as before. 5 Pages.

X. Fol. 63a. *Idem Officium—Ad Vesperas.* VIII. Large Miniature—The Presentation in the Temple: the subjects represented in this and the preceding Miniature, are very remarkably transposed, as to order of time and the Hours to which they are always prefixed. Full border as before. 3 Pages.

XI. 64b. *Idem Officium—Ad Completorium.* IX. Large Miniature—The Coronation of the Blessed Virgin. Full border as before. 6 Pages.

XII. Fol. 67b. HORÆ SANCTÆ CRUCIS. X. Large Miniature—The Crucifixion. Full border as before. 5 Pages.

XIII. Fol. 70a. HORÆ DE SANCTO SPIRITU. XI. Large Miniature—The Descent of the Holy Spirit. Full border as before. 4 Pages.

XIV. Fol. 72a. SEPTEM PSALMI PENITENTIALES. XII. Large Miniature—David sitting in his palace under a canopy, crowned and playing on his harp; with Nathan standing beside him repeating his parable, and two other persons in the back-ground. Full border of scrolls and flowers on a gold ground. 17 Pages.

XV. Fol. 80b. THE LITANY. 11 Pages.

XVI. Fol. 86a. OFFICIUM DEFUNCTORUM. XIII. Large Miniature—A landscape, with three skeletons meeting three young men on horseback at a cross. Full border as before. 39 Pages.

XVII. Fol. 105b. LES XV. JOYES DE NOSTRE DAME. XIV. Large Illumination—A landscape, with the Blessed Virgin sitting beneath the cross, having the body of Jesus Christ lying on her lap, the head being supported by an angel; Mary Magdalene kneeling at the feet. Full border as before of diagonal divisions. 9 Pages.

XVIII. Fol. 110a. LES VII. REQUESTES A NOSTRE SEIGNEUR. Full border as before. 4 Pages.

IX. HORÆ BEATÆ MARIE VIRGINIS SECUNDUM USUM ROTHOMAGENSIS, ALIAQUE OFFICIA, CUM CALENDARIO. 73 Leaves. Square Octavo.

A French Manuscript written with great care, and on fine vellum, in Gothic Miniscule letters of the end of the Fifteenth century. It is illuminated throughout with richly coloured borders of scrolls, flowers, birds, and monsters, painted on gold grounds; but it is imperfect in several parts, and contains only Eight of the series of large Miniatures which originally belonged to it. This volume was sold with the Library of Mr. William Knight, in August 1847, Lot 611. Bound in crimson velvet with silver clasps, in an outer case.

Collation.

On the recto of the first leaf is written in the hand of the Seventeenth century, "*Ces presentes Heures appartiennent à Damoiselle Marie Des Champs, Femme de Monar. De Brevedent, Conseiller en la Court.*" On the reverse of the same leaf is a cypher composed of the letters T.O.A., with the following inscription written in a very small and beautiful character of the Eighteenth century: "*Manuscrit très beaux et les miniatures peintes avec beaucoup de goût: le velin est d'une beauté et condition peu ordinaires et dignes de remarque.*"

On the reverse of the next leaf are painted two whole-length figures. One represents the Blessed Virgin, crowned and surrounded with glory, standing on a large silver crescent, and holding the Infant Christ, with a lily; and in the other drawing is delineated the effigy of St. James the Great; dressed as a pilgrim, with a staff, hat, book, and scrip. These figures appear to have been painted in the early part of the Seventeenth century, and are executed with great delicacy and care; particularly the effigy of St. James. Below them, in an ornamental laurel wreath, is drawn a square banner, bearing the following Armorial Ensigns:

Impaled. First Coat BREVEDENT De Saint Martin (Dimidiated)—Arg. three fers-de-moulins, Sa. on a chief Az. five bezants; all within a bordure engrailed Gu.

Second Coat—Two coats marshalled Per fesse. 1. In chief—Gu. on a bend Sa. three Escutcheons Or. 2. In base—Gu. a griffin segreant Or, within a bordure charged with ten bezants.

I. THE CALENDAR, written in gold, azure, and crimson letters, illuminated with borders, and historiated with compartments containing the figures of the Zodiac and occupations of the months. 24 Pages.

II. Fol. 13a. LESSONS FROM THE FOUR GOSPELS. 1 Large Miniature of St. John in the Isle of Patmos writing his gospel: with a small figure above of Jesus Christ in glory, holding up his hand in the act of blessing. In a full border. 7 Pages.

III. Fol. 16b. and 18b. ORATIONES AD VIRGINEM MARIAM. "*Obsecro te Domina.*" "*O Intemerata.*" 8 Pages.

IV. Fol. 20a. and b. HORÆ BEATÆ MARIE VIRGINIS, SECUNDUM USUM ROTHOMAGENSIS, *Incipiunt feliciter. (Ad Matutinum)* II. Large Miniature—The Annunciation; within an architectural frame of gold with coloured panels. 12 Pages.

V. Fol. 26b. *Idem Officium—In Laudibus.* III. Large Miniature—The Visitation; two angels attending on the Virgin: within a full border of coloured scrolls and flowers on a gold ground. 8 Pages, the service ending imperfectly with the last verse of Psalm cl.

VI. Fol. 31a. *Idem Officium—Ad Primam.* Full border only as before, without any large Miniature. 6 Pages.

VII. Fol. 34a. *Idem Officium—Ad Terciam.* IV. Large Miniature—The Angel appearing to the Shepherds: full border as before, with fruit, a bird, and a camelion or monster. 5 pages.

VIII. Fol. 36b. *Idem Officium—Ad Sextam.* V. Large Miniature—The Offering of the Magi: full border as before. 4 Pages.

IX. Fol. 38b. *Idem Officium—Ad Nonam.* VI. Large Miniature—The Presentation in the Temple: full border as before. 5 Pages.

X. Fol. 41a. *Idem Officium—Ad Vesperas.* The last leaf only is remaining of the service for this hour.

XI. Fol. 42a. *Idem Officium—Ad Completorium.* VII. Large Miniature—The Coronation of the Virgin, an angel descending with the crown: full border as before. 6 Pages only are remaining of this service.

XII. Fol. 45a. SEPTEM PSALMI PENITENTIALES. Commencing in a full border only, without any large Miniature. 14 Pages.

XIII. Fol. 51b. LECTANIA: commencing on the same line as that which concludes the last service. 8 Pages.

XIV. Fol. 55a and b. SEQUUNTUR VIGILIE MORTUORUM. *Ad Vesperas.* VIII. Large Miniature. Dives feasting, with a female sitting beside him, and Lazarus with the dogs entering in at the door. In a gold architectural frame, with a full border as before on the opposite page. 80 Pages in all, but about two leaves appear to be wanting at the end of this Office.

XV. Fol. 71a. HYMNUS—"Stabat Mater." Imperfect, commencing with stanza 10—"Fac est ardeat Cor meum."

XVI. Fol. 71b. 72b. QUINQUE GAUDIA BEATÆ MARIÆ.—QUINQUE GAUDIA BEATÆ BARBARÆ VIRGINIS.

Fol. 73a. *De Beata Anna*—Oratio. This prayer is enclosed within an external border and a gilded line.

X. OFFICIUM BEATÆ VIRGINIS MARIÆ, SECUNDUM CONSUETUDINEM CURIÆ ROMANÆ, ALIAQUE OFFICIA; CUM CALENDARIO. 140 Leaves. Square Octavo.

A very beautiful Italian manuscript of the earliest part of the Sixteenth century, apparently executed for Antonio Landriani of Milan, whose arms are painted in the border of the first page. It is written on fine vellum, in the square Gothic Minuscule letters of the period and country; and is profusely ornamented with rubrics, and large coloured and gilded blooming-capitals extended over the margins of the text: and even the catch-words are inserted in a large decorative form, at the ends of the several gatherings in the centre of the pages. At the commencement of the first Office is a large Miniature, elaborately painted in opaque water-colours, representing St. Jerome at prayer, by a crucifix, in a very rich landscape seen through an arched rock. But the most beautiful parts of the volume are the historiated initial-letters, and graceful arabesque-borders with which it is enriched by some excellent unknown artist. An Italian note at the commencement of the book, attributes them to Bernardino Luini, a pupil of Leonardo Da Vinci; but though he might originally have been a miniator or an illuminator, like other great fresco-painters,—there does not appear any tradition that he ever was so. The paintings in this book, therefore, cannot properly be attributed to him, any more than the very fine small miniature in the ornamental border on fol. 23a, is to be received as the genuine portrait of Federico Sforza, Duke of Milan, as stated in the same Italian note. In this exceedingly fine Manuscript are contained Two large Miniatures; Eleven Historiated Initial-letters enclosing effigies of Saints; Ten small compartments, painted with highly-finished figures of birds and animals; one very rich Raffaellesque border, and Ten other arabesque borders introducing Roman Imperial medallions. This volume was originally procured from the Library of Dawson Turner. In old French binding of red Turkey morocco.

Collation.

I. THE CALENDAR, written in red and black letters only: the Kalendarial Initials written as large blooming-capitals of red and blue. 24 Pages.

Fol. 13b. Large Miniature of St. Jerome at prayer: in a gold border.

II. Fol. 14a. INCIPIT OFFICIUM BEATÆ VIRGINIS MARIÆ, SECUNDUM CONSUE-
TUDINEM CURIÆ ROMANÆ. *Ad Matutinum*. Title in raised gold letters, beneath a large Miniature of the Nativity placed as a head-piece; the Annunciation being introduced in the Historiated Initial D. Full border composed of vases, jewels, and coins of Marcus Antonius and Faustina, all richly coloured. In the lower part is a shield within a wreath supported by boys, with the Armorial Ensigns of the family of Landriani:—Or, a castle with two turrets Az. in chief an eagle displayed Sa. Round the shield are placed the letters A N, L A, which are supposed to signify Antonio Landriani. 16 Pages.

III. Fol. 23a. *Idem Officium—Ad Laudes*. Full border of arabesque ornaments, painted *en camäieu d'or*, with a medallion of Ælius in the outer margin, and in the lower part a fine small portrait, supposed to represent Antonio Landriani. Above this Miniature is an Historiated Initial D, containing a half-length figure of St. Anthony, apparently blessing him. 16 Pages.

IV. Fol. 31a. *Idem Officium—Ad Primam*. Full border as before, with a medallion of Nero, and beneath a compartment containing a landscape with a panther lying down. Historiated Initial D, with an half-length figure of St. Francis of Assisium. 7 Pages.

V. Fol. 34b. *Idem Officium—Ad Tertiam*. Full border as before, with a medallion of Julius Cæsar, and a compartment below enclosing a landscape and an ape sitting. Historiated Initial D, containing a half-length figure of St. Bernardinus preaching, with an open book, and the glorified monogram above. 6 Pages.

VI. Fol. 37b. *Idem Officium—Ad Sextam*. Full border as before, with a medallion of Galba, and a compartment below enclosing a landscape with a partridge. Historiated Initial D containing a half-length figure of a bishop, probably intended for one of those of Milan. 7 Pages.

VII. Fol. 41a. *Idem Officium—Ad Nonam*. Full border as before, with a medallion of Antoninus, and a compartment below enclosing a landscape with a hind. Historiated Initial D containing a half-length figure of St. Katherine. 6 Pages.

VIII. Fol. 44a. *Idem Officium—Ad Vesperas*. Full border of branches twined round an upright stem, and a compartment below enclosing a landscape with a fawn. Historiated Initial D containing a half-length figure of St. Ambrose, Bishop of Milan. 18 Pages.

R

= MS
Kibbe Coll.
63

Fol. 52b. Variations to be observed in the Services of the preceding Hours, for certain days and seasons. 20 Pages.

IX. Fol. 62b. INCIPIT MISSA BEATÆ MARIÆ VIRGINIS—"Salve Sancta Parens." Full border of Arabesques as before, with a medallion of Adrian, and a compartment below enclosing a landscape with two white rabbits. Historiated Initial S, containing a half-length figure of the Madonna and Infant. 12 Pages.

X. Fol. 68b. INCIPIT OFFICIUM MORTUORUM—*Ad Vesperas*. Full border as before: the papal tiara, a cardinal's hat, a crown, a mitre, a skull, and serpents, being introduced with the ornaments. In the lower border is a compartment with a landscape and a fawn. Historiated Initial D enclosing a half-length figure of a skeleton dressed as an Italian lady looking into a mirror. 52 Pages.

XI. Fol. 94b. INCIPIT OFFICIUM SANCTÆ CRUCIS—*Ad Vesperas*. Full border as before; a cat with a landscape painted in the compartment below. Historiated Initial D, containing a half-length figure of Christ as appearing to Gregory the Great. 10 Pages.

XII. Fol. 99b. INCIPIT PROLOGUS BEATI IERONIMI SUPER PSALTERIUM ABBREVIATUM. Two pages written in red and crossed out in black. Fol. 100a. and 101a. *In principio dicuntur infra scripte. Orationes—"Suscipe digneris Domine Deus."*—"Præsta quæsumus Omnipotens Deus."

Fol. 101b. *Incipit Prologus gloriosissimi Hieronimi doctoris esimij*. Full border of coloured branches and flowers in an older style of Italian illuminating than that of any other part of the book. In the lower border is a large peacock; and the Initial H is historiated with the effigy of St. Jerome in a cardinal's habit writing in a book at a desk. 3 Pages. Fol. 103a. *Oratio—"Deus qui altissimus es."* 2 Pages.

Fol. 103b. BREVIARIUM S. HIERONYMI IN PSALTERIUM—commencing "*Verba mea auribus.*" 29 Pages.

XIII. Fol. 118a. ORATIONES, ETC. *Oratio—"Domine Jesu Christe Redemptor Mundi."* 3 Pages.

Fol. 119a. "*Oro Te Domine Jesu Christe.*" 1 Page.

Fol. 119b. "*Domine Jesu Christe, Fili Dei.*" 2 Pages.

Fol. 120a. "*Omnipotens et Misericors Deus.*" 1 Page.

Fol. 121b. "*Quæsumus O Pater, et Filius, et Spiritus Sanctus.*" "*Domine Jesu Christe, Fili Dei vivi.*" 3 Pages.

Fol. 122b. "*Deus vivorum.*" 2 Pages.

Fol. 123b. *Symbolum Athanasii, Episcopi Alexandrini—"Quicumque vult."* 6 Pages.

Fol. 126a. and 129b. *Psalmus cxi—"Eripe me Domine ab homine malo."* Twice copied. 5 Pages.

Fol. 127a. *Hymnus—"Veni Creator Spiritus."* 2 Pages.

Fol. 128a. *Oratio Sancti Bernardi cum suscipitur Corpus Christi.* 3 Pages.

Fol. 130b. *Invocatio Dei Omnipotentis ad Morum et Vitæ Reparacionem.* 12 Pages.

[In the Prayers which appear on Fol. 134b. 135a. the name of Antonio occurs twice, as mentioned in the Notes on this Manuscript written by Sir Frederic Madden, at the commencement.]

Fol. 136a. *O Signor Dio mio.* A Prayer in Italian crossed out. 2 Pages.

Fol. 136b. *Oratio—"Ave sanctissima Maria."* Fol. 137a. "*Systus Episcopus Papa*

III. concessit devote dicenti superscriptam Orationem duodecimilia annorum de vera indulgentia pro qualibet vice. Datum Romæ anno sui pontificatus Imo. M^o. cccc^o. lxxx." A rubric crossed out.

Fol. 137a. 137b. *Orationes—"Deus qui nos in tantis periculis."* "*Familiam Tuam quæsumus Domine."* "*Dimitte Domine peccata noster."* "*Deus qui corda fidelium Sancti Spiritus illustratione."*

Fol. 138a. *Ad Proprium Angelum.* Fol. 138b. *Oratio que dicitur in mane.*

At the commencement of this Manuscript there are inserted the following Book-Notes. A List of the Contents of the book—signed Rev. F. C. Husenbeth, on the recto of a leaf opposite the beginning of the Calendar.

Written in pencil on the reverse of the same leaf—"Le Miniature sono di Bernardino Luino, scolare di Leonardo Da Vinci, esisteva nella celebre certosa di Pavia presso Milano. Nel foglio 20 vedesi il Ritratto di Ludovico Sforza." Under this note is written also in pencil—"The Arms are those of Landriani of Milan. J. H." "*The letters AN. LA. are no doubt meant for Antonio Landriani, for whom the volume was executed, and whose Portrait appears at fol. 22. The name of Antonio occurs twice in the Prayers (Fol. 134b, 135a) at the end. F. M.*" This addition was written by Sir Frederic Madden, from whom also there is a note at the commencement of the book, dated March 24th, 1853. It is addressed to Mr. W. Boone, and expresses his thanks for having had the opportunity of examining the volume, and adding his belief that "the miniatures are in a perfectly genuine state and have not been repainted." The note also contains the same remarks as the memorandum written by him in another place. A line written by Mr. Dawson Turner above the Table of Contents drawn up by Dr. Husenbeth, states that he bought the book "at Mr. Jode's sale May 1826."

XI. OFFICIUM BEATÆ MARIE VIRGINIS, SECUNDUM CONSUETUDINUM ROMÆ CURIÆ, ALIAQUE OFFICIA: CUM CALENDARIO. 186 Leaves. Vicesimo-quarto.

A very small and beautiful Italian Manuscript, composed of fine and thin vellum, and of the early part of the Sixteenth century. It is written in the most delicate Minuscule letters of the best and older periods; the Catch-words to the gatherings of ten leaves being inscribed *horizontally, and not upright, as they were at a later time*, at the lower parts of the leaves, and in some instances they are entirely cut off. When this exceedingly fine Manual was in a perfect state, it probably measured about $3\frac{1}{2}$ inches by $2\frac{1}{2}$, but it is now considerably reduced below those proportions: and the series of Illuminations is also imperfect; but in their original condition, they must have been remarkably beautiful. They consist of Three whole-length figures of Saints; and Ten full and very rich borders, ingeniously made to enclose as many Historiated Initial-letters (D), which are made into small square Miniatures containing the usual subjects of the pictures prefixed to the devotional Hours; of which, however, several are wanting. There is such a remarkable difference observable in the borders of these Miniatures, as almost to lead to the conclusion that two artists were employed on even this small book of Offices. One series is composed of large coloured leaves and flowers, interspersed with gold studs, connected by lines and tendrils drawn by the pen, in the older style of decoration, belonging to the end of the Fifteenth century;—whilst the other is that of a later period, being made up of the broad acanthus foliage, painted in deep and rich colours on a ground of raised and burnished gold. The Initial-Miniatures appear to be all by the same hand; since they exhibit the same minute style of drawing and strong colouring, heightened with a number of very delicate lines and touches of gold, in the manner of Attavante. Beside these paintings and borders there are two Tail-pieces, representing children sitting or standing by flaming urns, designed in a much later style; and more resembling the ornamental vignettes of Aldegrever or Hans Sebald Beham. This Manuscript was last procured in December 1856 from the sale of the Library of Mr. William Hasledine Pepys, F.R.S.; but there do not appear any book-notes in the volume indicating the original or previous possessors. Bound in dark blue morocco full gilded on the sides.

Collation.

I. THE CALENDAR, written in red and black only. 24 Pages.

II. INCIPIT OFFICIUM BEATÆ MARIE VIRGINIS, *Secundum consuetudinem Romane Curie—Ad Matutinum*. Full border of broad and richly coloured foliage on a raised gold ground, interspersed with figures of children, two of whom are supporting a wreath enclosing a shield painted Parted per bend, Arg. and Az. on the sinister side a swan of the first. In the centre of the page is the First Historiated Initial D, enclosing a small Miniature of The Annunciation, which is represented as taking place at the porch of the house of Mary who is kneeling within, whilst the angel kneels without. Over this painting is a panel containing the title of the Office, as given above; and beneath is the verse with which it commences. 46 Pages, ending imperfectly in a Paraphrase of the Te Deum addressed to the Blessed Virgin.

III. Fol. 48a. *Idem Officium—In Laudibus*. II. Historiated Initial Miniature—The Visitation. The event is here represented as taking place *within* the entrance of the house of Elizabeth, which is very unusual in illuminations. In the interior is a young female standing by Joseph; and behind the Virgin is a maid carrying two baskets. Full border of large coloured flowers and gilded leaves and foliage, connected by lines drawn with the pen, in the style of Italian illuminations executed at the close of the Fifteenth century. 30 Pages.

Fol. 63b. At the end of the Hour is a small rectangular painting, representing a flaming urn, placed between two female children, sitting and holding torches; all which are mounted on a broad stage carried by four dolphins on the sea: in the distance appears mountainous land. On a scroll above the drawing is the title for the service to the next Hour.

IV. Fol. 64a. *Idem Officium—Ad Primam*. Full border in the style of the first, with a vase of flowers introduced. III. Historiated Initial Miniature—The Nativity. The scene represents a very small and rude cattle-shed, with wattled sides and a thatched roof. Mary is kneeling before the Infant, and Joseph is profoundly sleeping behind her. 12 Pages.

Fol. 69b. At the end of the Hour is a small square painting of a large flaming vase standing between two children; with the title of the next Hour inscribed in red on a scroll above.

V. Fol. 70a. *Idem Officium—Ad Tertiam*. Full border in the antique style of the second. IV. Historiated Initial Miniature—The Flight into Egypt. 10 Pages, imperfect at the end.

VI. Folio 75a. *Idem Officium—Ad Sextam*. Full border as the last. V. Historiated Initial Miniature—The Offerings of the Magi. 11 Pages.

Fol. 80b. Small whole-length painting of an archbishop holding a pastoral staff and a book, standing in a landscape, enclosed in a coloured and gilded frame, ornamented in the antique style of the last border. There is not any particular emblem in this figure by which the individual may be identified; but as the book indicates a Missionary it may possibly have been intended for St. Augustine.

VII. Fol. 81a. *Idem Officium—Ad Nonam*. Full border in the second style. VI. Historiated Initial Miniature—The Presentation in the Temple. 10 Pages, imperfect at the end.

VIII. Fol. 86a. *Idem Officium—Ad Vesperas*. Full border in the second style. VII. Historiated Initial Miniature—The Assumption of the Blessed Virgin. St. Thomas the Apostle kneeling by her open Sepulchre, which he finds without her body, filled with lilies and roses; whilst her glorified form appears to him in the air, sending down to him her girdle, in proof of her bodily resurrection. 19 Pages.

Fol. 95b. Small whole-length painting of a female Saint carrying a book and a palm-branch. From the colour of the hair, the green dress, and the book, the figure may be presumed to be intended for Mary Magdalene, supposed to have been one of the exile-missionaries who founded the Church at Marseilles. Within an ornamented frame as before.

IX. Fol. 96a. *Idem Officium—Ad Completorium*. Full border in the second style. VII. Historiated Initial Miniature C.—The Coronation of the Virgin. 32 Pages.

X. Fol. 112a. *SEPTEM PSALMI PENITENTIALES*. Full border in the second style.

IX. Historiated Initial Miniature D—David praying in a landscape or garden by a stream; his crown placed on the ground beside him. 27 Pages.

XI. Fol. 125a. *THE LITANY*. 26 Pages.

Fol. 138b. Small whole-length painting of St. Roche touching the plague-spot on his thigh; within an ornamented frame as before.

XII. Fol. 139a. *INCIPIIT OFFICIUM MORTUORUM—Ad Vesperas*. Full border as the second. Historiated Initial Miniature D.—The interior of a church looking towards the altar; in the centre is a coffin placed on a bier, with a line of persons standing on each side. 96 Pages.

XII. HORÆ BEATÆ MARÆ VIRGINIS, ALIAQUE OFFICIA, CUM CALENDARIO. 98 Leaves. Large Square Octavo.

A French Manuscript written on fine thin vellum, in large Lower-case Roman Minuscule characters, of the early part of the Sixteenth century, very much resembling the type called "English." It is fully illuminated with large and small Initial-letters, rubrics, and many fine specimens of the quaint effective borders of the period composed of richly coloured foliage, fruit, flowers, birds and monsters, disposed in compartments on gold grounds. These borders are all remarkably characteristic and splendid, and constitute the finest ornaments of the volume; but there are also Thirteen large Miniatures of the usual subjects, painted within golden architectural frames in the Italian manner, enclosed within the floreated borders; and the Suffrage-Prayers at the end of the volume are decorated with Eighteen small half-length effigies of sacred personages and saints. Modern binding of English red morocco.

Collation.

I. THE CALENDAR, written in gold, azure, and crimson text; with large and fine Kalendral Initials and Dominical Letters; but without any illuminated borders. 24 Pages.

II. Fol. 13a. *LESSONS TAKEN FROM THE GOSPELS*. Half-page Miniature I. The Four Evangelists, in compartments, within an architectural gold frame: the whole being within a full border of lozenges, enclosing fleurs-de-lis, all floreated in colours on gold and azure. The commencement of each lesson in this series, is also decorated with a half border of illuminated ornaments. 6 Pages.

III. Fol. 16a. (*HORÆ BEATÆ MARÆ VIRGINIS—Ad Matutinum*.) II. Large Miniature—The Annunciation: within an architectural gold frame, and a very rich full border of coloured flowers, scrolls, and branches on a gold ground. 23 Pages.

IV. Fol. 26b. *Idem Officium—In Laudibus*. III. Large Miniature—The Visitation: within a frame and border as before; the latter being disposed in lozenges and heart-shaped compartments. 13 Pages.

V. Fol. 33a. *Idem Officium—Ad Primam*. IV. Large Miniature—The Nativity: within a frame and border of lozenge-shaped compartments as before. 6 Pages.

VI. Fol. 36a. *Idem Officium—Ad Tertiam*. V. Large Miniature of the Angels appearing to the Shepherds; who are in this illumination represented by a young female sitting on the ground and praying, between two men standing: above them are three

angels in a cloud, with a scroll. Within a frame and border of heart-shaped compartments as before. 4 Pages.

VII. Fol. 38a. *Idem Officium—Ad Sextam.* VI. Large Miniature—The Offerings of the Magi, in which the third King, Balthasar, is represented as an Ethiop. Within a frame as before; and a border of large golden branches, bearing fig-leaves painted with flowers and fruit. 4 Pages.

VIII. Fol. 40a. *Idem Officium—Ad Nonam.* VII. Large Miniature—The Presentation in the Temple. Within a frame as before; and a border divided into square compartments, painted with coloured foliage and flowers. 6 Pages.

IX. Fol. 43a. *Idem Officium—Ad Vesperas.* VIII. Large Miniature—The Murder of the Innocents, which is here represented as being executed in the presence of Herod, who is introduced sitting on a throne holding a sword. Within a frame as before; and a border composed of large coloured branches, with flowers, birds, and a dragon. 10 Pages.

X. Fol. 48a. *Idem Officium—Ad Completorium.* IX. Large Miniature—The Coronation of the Virgin, performed by two small angels with a choir above. Within a frame as before; and a border composed of a scroll richly floreated, twined round large gold branches. 10 Pages.

XI. Fol. 53a. *SEQUUNTUR HORÆ SANCTÆ CRUCIS.* X. Large Miniature—The Crucifixion. Within a frame as before; and a border of coloured birds and scrolls, with large golden crosses painted with flowers. 6 Pages.

XII. Fol. 56a. *SEQUUNTUR HORÆ DE SANCTO SPIRITU.* XI. Large Miniature—The Descent of the Holy Spirit. Within a frame as before; and a border composed of broad diagonal divisions painted with flowers and foliage. 6 Pages.

XIII. Fol. 59a. *SEQUUNTUR SEPTEM PSALMI PENITENTIALES.* XII. Large Miniature—David seated on his throne playing on the harp, with four nobles standing beside him, habited as French courtiers of the Sixteenth century. Within a frame as before; and a coloured border of flowers, foliage, and monsters. 12 Pages.

XIV. Fol. 65a. *LETANIA.* With illuminated initials and alinea only. 10 Pages.

XV. Fol. 70a. *SEQUUNTUR VIGILÆ MORTUORUM.* XIII. Large Miniature—Three young men and as many young females in a garden, with one of the former lying on the ground as if slain. In the back is a figure of Death leaping over the parapet, holding two long darts. In a frame as before; with a coloured border like the last. In a note at the commencement of the volume, are the words "*Mort de Charles VIII.*" by which the writer appears to refer to this illumination, as all the figures are dressed like courtiers of the time. Charles died, however, either in consequence of striking his forehead against some part of the entrance of his Chateau at Amboise; or from a stroke of apoplexy, which he received in a gallery of the same palace, whilst he was looking down on a game of tennis played in the fosses. If the decease of that sovereign be really referred to in the present painting, there is a decided date given to this Manuscript, as the event took place April 7th, 1498. 37 Pages.

XVI. Fol. 86b. *ORATIONES. Oratio valde devota ad Beatam Mariam—"Obsecro te Domina."* Small square Miniature indented into the text and within a half border, containing a half-length figure of the Madonna on a throne, crowned and holding the Infant Christ. 5 Pages.

Fol. 88b. *Alia Oratio ad Beatam Virginem Mariam, et Sanctum Johannem Evangelistam—"O Intemerata."* 4 Pages.

Fol. 90a. *Devota Contemplatio ad Virginem Mariam—The Hymn "Stabat Mater"* written as prose. A slight border to the interior margin. 3 Pages. At the end the prayer "*Interveniat pro nobis, quæsumus Domine.*"

XVII. Fol. 89b. *SEQUUNTUR SUFFRAGIA FLURIMORUM SANCTORUM ET SANCTARUM—Et Primo de Sanctissima Trinitate.* Small square Illumination of a half-length figure of the Almighty, crowned and enthroned, supporting a crucifix; between two angels: border on the outer margin.

Fol. 90a. *Oratio ad Patrem.* Small square Miniature with a half-length figure in glory, crowned and holding an orb and cross: a narrow border on the inner margin.

Fol. 90b. *Oratio ad Filium.* Small square Miniature with a half-length figure in glory, holding an orb and cross: within a half-border.

Fol. 91a. *Oratio ad Spiritum Sanctum.* Small square Miniature of the Holy Dove descending on half-length figures of the Virgin Mary and the Apostles: within a slight interior border and a gold line.

Fol. 91b. *De Sancto Michael.* Small square Miniature of a half-length figure of St. Michael in armour, striking at Satan with a sword. *De Sancto Johanne Baptista.* Small square Miniature of a half-length figure of St. John carrying a cross and the Holy Lamb sitting on a book. Within a broad half-border.

Fol. 92a. *De Sancto Johanne Evangelista.* Small square Miniature of a half-length figure of St. John the Divine expelling a dragon from the poisoned cup. Within a slight interior border.

Fol. 92b. *De Sanctis Petro et Paulo.* Small square Miniature of half-length figures

of the two Apostles, holding a key, an open book, and a sword. Within a broad external border.

Fol. 93a. *De Sancto Stephano*. Small square Miniature with a half-length figure of St. Stephen habited as a deacon, with the tonsure, holding a palm branch, and an open book with stones lying upon it. *De Sancto Laurentio*. Small square Miniature with a half-length figure of St. Laurence, holding an open book and a gridiron. Within a slight interior border.

Fol. 93b. *De Sancto Sebastiano*. Small square Miniature of a half-length figure of the Martyr, naked, and shot through with arrows. Within a broad external border.

Fol. 94b. *De Sancto Nicholao*. Small square Miniature with a half-length figure of Bishop Nicholas raising three children from a salting-vat. *De Sancto Antonio*. Small square Miniature with a half-length figure of St. Anthony dressed as a hermit, holding an open book and a staff. Within a broad external border of a floreated scroll twined over large golden branches.

Fol. 95a. *De Sancta Katherina*. Small square Miniature with a half-length figure of the Saint, crowned, and holding an open book and a sword. Within a slight interior border.

Fol. 95b. *De Sancta Margareta*. Small square Miniature, with a half-length figure of St. Margaret praying and holding a cross, having behind her the Evil Spirit in the form of a bull, with part of her robe in his mouth. This is a remarkable variation from the ordinary representations of the Saint, in which the Tempter is painted as a dragon. Within a broad external border.

Fol. 96a. *De Sancta Barbara*. Small square Miniature, with a half-length figure of the Saint holding an open book and a palm-branch. On one side is the tower which is usually found in connection with this effigy; the whole is within a slight interior border. The Antiphon "*Gaude Barbara*," which commences the text at this place, is also known as the "*Quinque Gaudia Sanctæ Barbaræ*," and may be found in other parts of Manuscript Offices.

Fol. 96b. *De Sancta Maria Magdalena*. Small square Miniature, with a half-length figure of the Saint opening the box of ointment. Within an external border.

Fol. 97a. *Oratio ante Ymaginem Corporis Christi*—" *Conditor Celi et Terræ*," A Prayer very finely written in close and small Gothic Minuscule letters, with a rubric title and gilded initial, but without any other illumination. 3 Pages.

Fol. 98b. *Ad Beatam Mariam*—" *Ave, cujus conceptio*." Written in the same hand as the preceding with rubrics and initials.

On the reverse of the first blank leaf of this Manuscript is the following note, written probably in the last century, in very minute and delicate letters:—" *Splendide Bijou—Mort de Charles VIII.*—22 (31) *Miniatures, richement encadrer—4 Margines.* (Fol. 14a, 14b, 15b, 88a.)

PSALTERS.

In the bibliographical collation of the following very interesting Manuscript Psalters, another kind of arrangement is to be considered, in addition to that of the Canonical-Hours, proper to the peculiar division of the Psalms into the Nocturns appointed for the several *Feria*, or days of the week. A short notice of that very ancient order, has been already given in a previous Section of this Tract; but some farther illustrations of it are now required for the more easily understanding the contents of the next two volumes. Some remarks on the probable origin of Night-services, will be found in the previous account of the Canonical-Hours of prayer, in which the devotions privately recited at midnight, were supposed to be as ancient as the time of David. It seems equally probable that the practice of the brethren of Religious-houses reciting the Psalms by night, may be referred to the same period, and also on the same authority, namely the testimony of the Psalms and of the Holy Scriptures themselves. In the enumeration of the duties of certain of the Levites, contained in the First Book of Chronicles lx. 33, in the notice of the Singers, it is stated that those persons, the "chief of the fathers of the Levites, remaining in the chambers were free: for they were employed in that work day and

night." Their office is also especially mentioned in Psalm cxxxiv. "*Behold, now, Praise the Lord, all ye servants of the Lord; ye that by night stand in the House of the Lord; in the Courts of the House of our God.*"²³ It is by no means improbable that the ancient division of the Psalms into those seven portions called *Nocturns*, to be chaunted in the Night-offices of every day of the week, was originally founded on these Scriptures. The word *Nocturn* thus came to have two distinct significations; since it was equally understood to mean the hour when the service was to be performed, as well as the section of Psalms to be recited.

Down to an early period in the middle-ages, and even to a much later time, there existed some Religious-Orders and individuals, who professed to read over the entire Psalter in the course of every twenty-four hours:²⁴ which was usually accomplished by different parties relieving each other. But in the ancient Church in Egypt, in some places fifty psalms only were read, and in others sixty, and they were at length uniformly fixed at twelve: though in the monasteries of Armenia the service still consists of ninety-nine psalms. In the Rule of St. Columbanus, composed about A.D. 585, the number of psalms to be repeated at one time, varied according to the season of the year and the length of the nights; so that sometimes they were extended to seventy-five. Before the Reformation of the Anglican Church, the twelve psalms of the Nocturns appear to have been very imperfectly recited; since it is stated in the Preface to the Common Prayer, that "now of late time only a few of them have been daily said, and the rest utterly omitted." At that period, however, they were reduced to an average of three, by the division of Psalm cxix. into five sections; and by reckoning some of the other long psalms to be more than one. At the same time also, the two daily services of Morning and Evening Prayer were established, and that of Nocturns was finally taken away.

The first of the ensuing Manuscripts consists of the Psalter, as it originally formed part of a large service-book written and illuminated in the Thirteenth century. The text is without any division into separate services; but a series of short notes has been added in the margins in a very small current-hand of the Fifteenth century, indi-

²³ In Bishop Horne's Commentary on the Psalms this passage is thus paraphrased and explained "Bless Him in the cheerful and busy hours of the day: Bless Him in the solemn and peaceful watches of the night. The pious Mr. Nicholas Farrar exhibited, in the last century, an instance of a protestant family in which a constant course of psalmody was appointed; and so strictly kept up, that through the whole four and twenty hours of day and night, there was no portion of time when some of the members were not employed in performing that most pleasant part of duty and devotion."

²⁴ The most remarkable example of this laborious devotion, will be found in Dr. Peckard's *Memoirs of the life of Mr. Nicholas Farrar*; in the account of the religious regulations observed at his residence at Little Gidding, in the County of Huntingdon, referred to in the preceding note; which appear to have existed between the years 1624 and 1637. "It was agreed," says Dr. Peckard, "that there should be a constant double night-watch of men at one end of the house and of women at the other. That each watch should consist of two or more persons. That the watchings should begin at nine o'clock at night, and end at one in the morning. That each watch should, in those four hours, carefully and distinctly say over the whole book of Psalms in the way of Antiphony, one repeating one verse and the rest the other." At one o'clock they retired and awoke Mr. Farrer, who "constantly rose and betook himself to religious meditation; founding his practice on an acceptance too literal of the passage At midnight will I rise and give thanks, and some other passages of similar import."

cating the proper Psalms to be said at Matins and Vespers on every day of the month, thus—"14 m. 14 v." This order is the same as that which is used at the present time. The second of the following Manuscripts contains the Psalter arranged according to the Rule of the Benedictine Brethren of the Abbey of Monte Oliveto, in the Diocese of Arezzo, in Tuscany. It was founded in A.D. 1319 by St. Bernard Ptolomy, and was the chief of the Religious Orders of Italy. The book commences with the several series of Psalms to be recited at the Hour of Prime, from *Feria Secunda*, or Monday, to *Dies Sabbatum*, or Saturday. After these follow the Psalms appointed for the First and Second Nocturns and for Lauds, from *Feria I. Dies Dominicus*, or Sunday, to the end of the week. The next divisions of the volume comprise the Psalms proper to the Hours of Prime, Tierce, Sexts, and Nones, of the *Dies Dominicus*; and for Tierce, Sexts, and Nones, of the remaining days: and the Manuscript is completed by the Psalms for Vespers for the whole week. It will be understood from this arrangement, that *Compline* was then supposed to be the *First Nocturn*, and *Matins as the Second*, to which Lauds would follow in its natural order; but there is a third Nocturn appointed for the *Dies Dominicus*, which must be regarded as an especial service for that day. In the third of the ensuing Manuscripts, the Psalms are arranged in the ordinary series of the Seven Nocturns. The fourth Manuscript is a very elegant transcript of the Penitential Psalms in French, executed at the end of the Seventeenth century.

XIII. PSALTERIUM, CUM CANTICIS VETERIS ET NOVI TESTAMENTI, ET SYMBOLO ATHANASII. *Finem codicis desideratur.* 85 Leaves. Square Octavo.

An English Manuscript of the latter part of the Thirteenth century, written on stout vellum, in double columns of 27 lines on a page, in very fair close Gothic Minuscules. Every verse of the psalms and sacred poems commences with a coloured capital; and at the beginning of each separate piece is a large gilded and coloured initial letter extending down the margin, many of which contain a small figure or a head, neatly drawn with a pen. There are also five large initials historiated with subjects, and having the other letters of the first word of the psalm introduced into the frame, in the old Byzantine manner. On the inside of the cover of the volume are pasted two fine book-plates of the arms of Edward Browne, and of the Rev. Walter Harte, Canon of Windsor and the friend of Pope. Mr. Harte has written his name on one of the end leaves, with the following note. "The Gift of The Right Honourable The Lady Henrietta Alicia Wentworth, Oct. 16, 1764." In old English calf binding.

Collation.

Fol. 1a. 1(st day) *M(atins)*. PSALM I. "*Beatus vir.*" Large Initial-letter containing a figure of David playing on the harp; in the lower part of the frame are the two commencing words in Gothic capital letters in gold.

Fol. 20a. 8(th day) *M(atins)*. PSALM XXXIX. "*Diri custodiam.*"—Large Initial-letter, historiated with a figure of David in a kneeling posture, holding his right hand on his mouth, with the Prophet Nathan apparently leaving him, raising his right hand in the act of blessing or of caution.

Fol. 33a. 13(th day) *V(espera)*. PSALM LXIX. "*Salvum me fac, Deus: quoniam intraverunt aque usque ad animam meam.*" Large Initial-letter historiated with the casting of Jonah into the sea, as being an illustration of the words of the Psalm. In the upper part of the letter is a figure of the Almighty holding a globe, and blessing with the right hand; and down the left side of the frame are the letters of the first word of the psalm in gold Gothic capitals.

Fol. 42b. 16(th day) *M(atins)*. PSALM LXXXI. "*Exultate Deo.*" Large Initial-letter historiated with a figure of David seated, and apparently singing and beating the time of the psalm for Asaph who is standing beside him playing on a viol. Down the left side of the Initial are placed the letters of the first word in gold Gothic capitals.

Fol. 77a. *Confitebor Tibi Domine*—Isaiah xii. Large Initial-letter historiated with figures of Isaiah and Hezekiah kneeling before an altar, with a face looking down upon them out of a cloud. The letters of the first word of this hymn are introduced in gold Gothic capitals on the left side of the large Initial.

Fol. 77b. *Ego dixi In dimidio dierum meorum*—The written Prayer of Hezekiah—Isaiah xxxviii. 10–20.

Fol. 78a. *Exultavit cor meum in Domino*—The Thanksgiving Hymn of Hannah after the birth of Samuel—I. *Samuel* ii. 1–10.

Fol. 78b. *Cantemus Domino*—The Song of Moses and the Children of Israel after the Passage of the Red Sea—*Exodus* xv. 1–19.

Fol. 79a. *Domine audivi auditionem Tuam, et timui*—The Prayer of the Prophet Habakkuk—*Habak.* iii.

Fol. 80a. *Audite celi quæ loquor*—The last Song of Moses before his death—*Deuteronomy* xxxii. 1–43.

Fol. 82a. *Benedicite omnia opera Domini*—The Hymn of the Three Children of Israel in the Furnace (*Common Prayer—Morning Service*).

Fol. 82b. *Benedictus Dominus Deus Israel*—The Prophecy of Zacharias at the Naming of John the Baptist—*S. Luke*, i. 68–79.

Fol. 83. *Magnificat*—The Song of the Blessed Virgin. *S. Luke*, i. 46–55. *Nunc dimittis*—The Song of Simeon—*S. Luke*, ii. 29–32.

Fol. 83b. SYMBOLUM ATHANASII—*Quicumque Vult.*

XIV. LIBER PSALMORUM: SECUNDUM USUM MONACHORUM SANCTI MICHAELIS MONTIS OLIVETI, ORDINIS BENEDICTI. 93 Leaves. Square Octavo.

An Italian Manuscript of the early part of the Sixteenth century, written in square Gothic Minuscules, with numerous contractions, on fine and thin vellum, in double columns of 24 lines on a page; and in gatherings of ten leaves each, having the catch-words inserted perpendicularly. The volume is beautifully and characteristically illuminated, with Thirty-five borders, composed in the later Italian style of coloured flowers and arabesque foliage, interspersed with very graceful figures of angels and children and golden studs. There are also some large Miniatures, and Thirty-five Initial-letters of great elegance, historiated with Scripture-subjects and figures, painted in the most minute and finished manner. This manuscript formerly belonged to the Duke of Roxburghe, whose armorial-ensigns are stamped on the cover; but it was procured from the sale of the Library of Mr. John Poynder, No. 626. In old English calf binding.

Collation.

Fol. 1a. IN NOMINE DOMINE—AMEN. INCIPIT ORDO PSALTERIJ, *Secundum Usum Monachorum Sancti Michaelis Montis Oliveti, Ordinis Sancti Benedicti*. Title written as a rubric at the top of the first column; the whole page being enclosed within a very full and rich arabesque border, in which several figures and the following subjects are very elegantly introduced, on gold, crimson, and azure back-grounds. In the centre at the top is the Device of the Abbey of Monte Oliveto.—Azure, three hills, that in the middle being the highest, Or, surmounted by a Jerusalem Cross fitchée of the second; between two olive-branches issuing from the hills on either side Argent. In the middle of the inside border is a compartment containing a half-length figure of Christ, and in the same part of the external border is a medallion with an effigy of St. Michael, represented as a young man in black armour holding a sword and scales. In the broadest part of the border beneath the text, is a large compartment enclosing a miniature of David about to cut off the head from the dead body of Goliath. At the top of the second column of this page is a large initial B, commencing the first Psalm, historiated with a half-length figure of David playing on a psaltery which is laid upon his breast.

I. PSALMI AD FERIAS. *Feria Secunda, Ad Primam—Hymnus "Jam lucis orto." Psalmus I. "Beatus vir qui non abiit."*

Fol. 3b. *Idem—Feria Tertia, Ad Primam—"Domine Deus Meus."* Psal. vii. Within a narrow external border of coloured arabesques, flowers, and golden studs; with a winged figure at the top holding a cornucopia. Large Initial-letter historiated with a head of David painted as a cameo or gem on a black-ground. [After this psalm most of the rubrics and small initials are wanting throughout the manuscript.]

Fol. 5a. *Idem—Feria Quarta, Ad Primam—"Exsurge Domine."* Psal. ix. 19. Centre ornament between the two columns, enclosing at the top the figure of a winged child holding up a scroll with the title of the Feria; and beneath is a circle with an antelope. Large Initial letter, historiated with a half-length figure of Christ.

Fol. 6b. *Idem—Feria Quinta, Ad Primam—"Usquequo Domine."* Psal. xiii.

Narrow external border with the figure of a child and a vase of flowers. Large Initial-letter, historiated with a half-length figure of Christ praying.

Fol. 7b. *Idem*—*Feria Sexta, ad Primam*—“*Conserve me Domine.*” Psal. xvi. External narrow border; with a large Initial-letter containing the figure of a mermaid holding a fish and a cornucopia.

Fol. 9b. *Idem*—*Sabbato, ad Primam*—“*Cum sancto sanctus eris.*” Psal. xviii. 25. External border with armour, weapons, and musical instruments. Historiated Initial-letter representing an angel embracing a brother of St. Michael of Monte Oliveto, dressed in the white habit given to the Order by Pope John XXII.

Fol. 11a. *IN DOMINICIS DIEBUS, AD MATUTINUM*—“*Domine quid multiplicati,*” Psal. iii. Without any illumination.

II. Fol. 12b. *PSALMI AD NOCTURNOS. DIES DOMINICUS: IN PRIMO NOCTURNO*—“*Domine in virtute Tua.*” Psal. xxi. Broad external border of coloured Arabesques and figures, very finely painted on a gold ground, with a medallion miniature at each extremity: that at the top representing the appearance of Christ to Mary Magdalene; and that beneath His walk to Emmaus with the two disciples. Large historiated Initial-letter with the Resurrection designed in the allegorical Italian style; and at the top of the page is the title of the Hour, written in gold on a floreated azure tablet.

Fol. 16a.—*Idem*—*In Secundo Nocturno*—“*Dominus illuminatio mea.*” Psal. xxvii. Narrow internal border, and a small Initial historiated with a half-length figure of St. John the Evangelist.

Fol. 19b. *Idem*—*In Tertio Nocturno*—*Canticum Ysaie Prophetæ: “Domine miserere nostre.”* Narrow external border, and a small Initial historiated with a half-length figure of St. James the Less holding a saw.

Fol. 20b. *Cantica quæ dicuntur a Pascha usque ad Pentecosten in Dominicis diebus*—“*Quis este Iste qui venit?*” Isaiah lxiii. Narrow external border, and a small Initial historiated with a half-length figure of the prophet.

Fol. 21b. *Hymnus gloriosissimorum Doctorum Ambrosii et Augustini*—“*Te Deum laudamus.*” External border and a small Initial historiated with half-length figures of the Saints Ambrose and Augustine.

Fol. 22a. *Dominica—Ad Laudes*—“*Deus in adjutorium.*”—“*Deus misereatur nostri.*” Psal. lxx. lxvii. Narrow centre border and an ornamented initial.

Fol. 27b. *FERIA SECUNDA—IN PRIMO NOCTURNO*—“*Exultate justi in Domino.*” Psal. xxxiii. External border in which are introduced three angel-children playing on a violin, an organ, and a lute. Large Initial-letter historiated with figures of three brothers of Monte Oliveto and two angels, holding each other's hands as if dancing in a circle.

Fol. 31b. *Idem—In Secundo Nocturno*—“*Disi custodiam vias meas.*” Psal. xxxix. Narrow centre border, and a small Initial-letter historiated with a half-length figure of St. Matthias. Title of the Nocturn in red on a scroll above.

Fol. 35b. *Idem—Ad Laudes*—“*Verba mea auribus.*” Psal. v. Small Initial-letter and centre ornament.

Fol. 37b. *FERIA TERTIA—In Primo Nocturno*—“*Deus noster refugium.*” Psal. xli. Broad external border, and a large Initial-letter, historiated with figures of Moses and Aaron, declaring the destruction of Dathan and Abiram, with their tents, by an earthquake. Title in gold on a green tablet.

Fol. 40b. *Idem—In Secunda Nocturno*—“*Disit insipiens.*” Psal. liii. Narrow external border, and small Initial-letter with a half-length figure of Gideon, as a soldier with a trumpet. Title as a rubric on a scroll.

Fol. 43a. *Idem—Ad Laudes*—“*Judica me Deus.*” Psal. xliii. Small Initial-letter and centre ornament.

Fol. 44b. *FERIA QUARTA—In Primo Nocturno*—“*Deus repulisti nos.*” Psal. lx. Narrow centre ornament spread out above and below: the upper part containing the title of the Nocturn in gold on a blue tablet; and the lower a shield Azure charged with a bend Gules, having thereon three text letter D's Or. Large Initial-letter historiated with the escape of the spies from Jericho.

Fol. 45b. *Idem—In Secunda Nocturno*—“*Salvum me fac Deus.*” Psal. lxi. Narrow centre ornament, with a small Initial-letter containing a half-length figure represented as standing in the water and praying. Title as a rubric on a scroll.

Fol. 49a. *Idem—Ad Laudes*—“*Exaudi Deus orationem meam.*” Psal. lxi. Small Initial-letter and centre ornament.

Fol. 51b. *FERIA QUINTA—In Primo Nocturno*—“*Ut quid Deus repulisti?*” Psal. lxxiv. Broad external border, and a large Initial-letter historiated with two figures apparently intended for Moses and Joshua. Title in gold on an azure scroll.

Fol. 56b. *Idem—In Secunda Nocturno*—“*Qui regis Israel intende.*” Psal. lxxx. Narrow external border containing three shields with armorial-ensigns; two of which are Azure, a chevronel between three fleurs-de-lis, Or, and the third the same as that painted on fol. 44b. Small Initial-letter historiated with the figure of a shepherd, in reference to the beginning of the Psalm. Title as a rubric on a scroll.

Fol. 59a. *Idem*—*Ad Laudes*—“*Domina Deus salutis mee.*” Psal. lxxviii. Small Initial-letter and centre ornament.

Fol. 61b. *FERIA SEXTA*—*In Primo Nocturno*—“*Inclina Domine aurem Tuam.*” Psal. lxxxvii. Broad external border, with a large Initial-letter containing the figure of a brother of Monte Oliveto praying in a landscape. Title in gold on a green scroll above.

Fol. 65a. *Idem*—*In Secundo Nocturno*—“*Cantate Domino canticum novum.*” Psal. xcvi. Narrow interior border with a shield Azure a chevronel between three fleurs-de-lis Or. Small Initial-letter containing a half-length figure of one of the brothers of Monte Oliveto singing from a book on a desk, the volume being kept open by a line with a weight. Title as a rubric on a scroll.

Fol. 66b. *Idem*—*Ad Laudes*—“*Notus in Judæa Deus.*” Psal. lxxiv. Small Initial-letter and centre ornament.

Fol. 69b. *SABBATO*—*In Primo Nocturno*—“*Domine exaudi orationem meam et clamor meus ad Te veniat.*” Psal. cii. Broad external border, and large Initial-letter enclosing a half-length figure of a nun in a white habit.

Fol. 73b. *Idem*—*In Secundo Nocturno*—“*Confitemini Domino.*” Psal. cvi. Narrow external border, and a small Initial-letter historiated with a half-length figure of a brother of Monte Oliveto holding a book. Title on a scroll as a rubric.

Fol. 77b. *Idem*—*Ad Laudes*—“*Domine exaudi orationem meam, auribus percipe obsecrationem meam in veritate Tua.*” Psal. cxliii. Not illuminated.

IV. *PSALMI AD HORAS CANONICAS DICUNTUR.* Fol. 80b. *DOMINICA*—*Ad Primam*—“*Beati Immaculati.*” Psal. cxix. 1. External border with a figure and a shield charged with the arms described at fol. 65a. Large Initial-letter historiated with a group of brethren of Monte Oliveto, kneeling in a circle with rays descending on them. Title written in gold, on a blue scroll at the top of the page.

Fol. 82b. *Idem*—*Ad Tertiam*—“*Legem pone.*” Psal. cxix. 33. Small Initial-letter and centre ornament.

Fol. 83b. *Idem*—*Ad Sextam*—“*Portio mea Domine.*” Psal. cxix. 57. Small Initial-letter and external border.

Fol. 84b. *Idem*—*Ad Nonam*—“*Deficit in salutare Tuum.*” Psal. cxix. 81. Small Initial-letter and external border.

Fol. 85a. *FERIA SECUNDA*—*Ad Tertiam*—“*Lucerna pedibus meis.*” Psal. cxix. 105. Small Initial-letter and centre ornament.

Fol. 86a. *Idem*—*Ad Sextam*—“*Mirabilia testimonia Tua.*” Psal. cxix. 129. Small Initial-letter and external border.

Fol. 87a. *Idem*—*Ad Nonam*—“*Vide humilitatem meam.*” Psal. cxix. 153. Small Initial-letter and external border.

Fol. 87b. *FERIA TERTIA, QUARTA, QUINTA, SEXTAQUE, CUM DIES SABBATUM.* *Ad Tertiam*—“*Ad Dominum cum tribularer clamavi.*” Psal. cxx. Small Initial-letter and centre ornament.

Fol. 88b. *Idem*—*Ad Sextam*—“*Ad Te levavi.*” Psal. cxliii. Small Initial-letter and external border.

Fol. 89a. *Idem*—*Ad Nonam*—“*In convertendo Dominus.*” Psal. cxlvi. Small Initial-letter and external border.

IV. *PSALMI AD VESPERAS DICUNTUR.* Fol. 89b. *DOMINICA*—*Ad Vesperas*—“*Dixit Dominus Domino meo.*” Psal. cx. Broad external border with figures, and the device of the Monastery of Monte Oliveto at the top. Large Initial-letter historiated with a painting of David seated and playing on a psaltery laid upon his breast, between two persons who are standing beside him. Title in golden letters on a blue scroll above.

Fol. 91. *FERIA SECUNDA*—*Ad Vesperas*—“*In exitu Israel.*” Psalm cxiv. Narrow external border and large Initial-letter of ornaments only. Title as a rubric on a scroll.

Fol. 93. *FERIA TERTIA*—*Ad Vesperas*—“*De profundis clamavi.*” Psal. cxxx. Narrow centre ornament, with a small Initial-letter historiated with a half-length figure of David playing on a psaltery which is laid upon his breast.

XV. PSALTERIUM ET HYMNARIUS. 208 Leaves Square Octavo.

An Italian Manuscript of the Sixteenth century, written in the Roman Minuscule letter on fine vellum made up in gatherings of ten leaves each, having the Catch-words written perpendicularly. It is decorated in the later Italian style of Illumination, with a very fine Title and commencing page; and with seven narrow borders dividing the Psalms into Nocturns, composed of flowers, birds, and golden studs. The Initial-letters are also very numerous; and all those of the largest size are ornamented with burning branches of trees, which evidently formed the device of the person for whom the volume was executed. The book is bound in old French dark blue morocco, and on the back appear the armorial ensigns of a former noble owner consisting of a fox passant, and in

chief a French regal crown between two mullets. The whole of this part of the binding is also ornamented with regal crowns, mullets, and olive-branches. In the early part of the last century this Manuscript was in the Library of Philip Carteret Webb, an impression of whose fine old book-plate appears on the first leaf of the lining; but it was added to the present collection from the sale of the Library of Mr. C. W. Loscombe in 1854, No. 1173.

Collation.

Fol. 1b. *INCIPIT LIBER PSALMORUM VEL SOLILOQUIORUM DAVIDIS PROPHETÆ DE CHRISTO: ET HYMNORUM.* Title on the reverse of the first leaf painted in gold Roman capital-letters on an azure panel in the centre of the page; above and beneath which are winged boys supporting escutcheons surrounded by laurel, with armorial ensigns very similar to those of the Medici family; being Or, nine torteaux, 1, 2, 3, 2 and 1. The children are also represented as holding up lines of pearls and jewels, with a jewelled cross. All the margins of the page beyond the panel are coloured green, and ornamented with a border formed of the device of the burning branch drawn in gold. The practice of painting the margins of illuminations to the very edges of the leaf, was introduced by the Italian and French illuminators at the end of the Fifteenth century or the beginning of the following period, and it may possibly be regarded as the remote original of mounting drawings on coloured paper.

I. *PSALMI.* Fol. 2a. "*Beatus vir qui non abiit in consilio impiorum.*" Psal. i. The page contains only the first two verses of this Psalm, printed in gold Roman letters on an azure panel, beneath a miniature of David kneeling in a rich landscape, and playing on a psaltery which he holds on his breast. In the clouds before him is a figure of the Almighty supporting a cross, with Christ crucified thereon. The border of the page consists of exceedingly rich Italian arabesques of gold and colours, introducing the same armorial ensigns as those already described supported by children. There are also eight compartments introduced into the border. Four of them placed at the angles, and one in the centre of the inner border contain half-length figures of prophets holding scrolls, each containing a prophecy of Christ taken from the Vulgate:—as "*Femina circumdabit virum.*" Jer. xxxi. 22. "*Parvulus enim natus est nobis.*" Isaiah ix. 6. "*Educam Servum meum Orientem.*" Zech. iii. 8; but the remainder are now illegible. In the centre of the top border is a miniature of the Annunciation; and in the centre of the outer margin is a circle with the figures of Joseph and Mary kneeling in a landscape with the Infant. The centre of the border beneath contains a large oval with a very elaborate painting of the Day of Judgment, and St. Michael separating between the good and evil souls. The margins of this page also are coloured green, and ornamented with the device of the burning branches in gold.

Fol. 26b. "*Dominus illuminatio mea.*" Psal. xxvii. Narrow external border.

Fol. 42a. "*Dixi custodiam.*" Psal. xxxix.

Fol. 57b. "*Dixit insipiens.*" Psal. liv.

Fol. 73a. "*Salvum me fac Deus.*" Psal. lxi.

Fol. 91b. "*Exultate Deo adjutori nostro.*" Psal. lxxxi.

Fol. 108b. "*Cantate Domino.*" Psal. xcvi.

Fol. 126a. "*Dixit Dominus Domino meo.*" Psal. cx. All the previous divisions are ornamented at the beginning with narrow borders of flowers; but the remaining forty Psalms are illuminated with Initial-letters only.

II. *HYMNI ECCLESIAE.* Fol. 163a. *In Dominicis diebus ad Nocturnum Hymnus—*"*Primo dierum omnium.*" Interior border of flowers with a large Initial-letter. Fol. 163b. *Hymnus ad Laudes—*"*Aeterne rerum Conditor.*"

Fol. 164a. *Hymnus in Nocturna—*"*Nocte surgentes vigilemus omnes.*" Fol. 164b. *Hymnus in Laudibus—*"*Ecce jam Noctis tenuatur umbra.*" *Hymnus ad Primam—*"*Jam lucis orto sidere.*"

Fol. 165a. *Hymnus ad Tertiam—*"*Nunc sancte nobis Spiritus.*" *Hymnus ad Sextam—*"*Rector potens verax Deus.*" Fol. 165b. *Hymnus ad Nonam—*"*Rerum Deus tenax vigor.*" *Hymnus ad Vesperas—*"*Lucis Creator Optime.*"

Fol. 166a. *Hymnus ad Completorium—*"*Te lucis ante terminum.*" *Feria Secunda Hymnus—*"*Somno relictis artibus.*" Fol. 166b. *In Laudibus—*"*Splendor Paternæ gloriæ.*"

Fol. 167a. *Hymnus ad Vesperas—*"*Immensæ cæli Conditor.*" Fol. 167b. *Hymnus Feria Tertia—*"*Consortes Paterni luminis.*"

Fol. 168a. *Hymnus in Laudibus—*"*Alas Diei Nuntius.*" *Hymnus ad Vesperas—*"*Telluris ingens Conditor.*" Fol. 168b. *Hymnus Feria Quarta—*"*Rerum Creator optime.*"

Fol. 169a. *Hymnus in Laudibus—*"*Nox, et tenebræ, et nebula.*" *Hymnus ad Vesperas—*"*Cæli Deus sanctissime.*" Fol. 169b. *Hymnus Feria Quinta—*"*Nox atra rerum contegit.*"

Fol. 170a. *Hymnus in Laudibus—*"*Lux ecce surgit aurea.*" *Hymnus ad Vesperas—*"*Magne Deus potentia.*" Fol. 170b. *Hymnus Feria Sexta—*"*Tu Trinitas Unitas.*"

- Fol. 171a. *Hymnus in Laudibus*—"Aeterna celi gloria." Fol. 171b. *Hymnus ad Vesperas*—"Pias Mater hominis Deus."
 Fol. 172a. *Hymnus in Sabbato*—"Summa Deus Clementie." *Hymnus in Laudibus*—"Aurora tam spargit polum." Fol. 172b. *Hymnus ad Vesperas*—"O Lux beata Trinitas."
 Fol. 173a. *Hymnus in Epiphania Domini*—"Nuntium vobis fero de supernis." *Hymnus*—"A Patre Unigenitus." Fol. 173b. *Hymnus in Natale Sanctae Mariae*—"O quam glorifica luce coruscans."
 Fol. 174a. *Hymnus*—"Quod chorus Vatum venerandus olim." *Hymnus in Sancta Agathae*—"Martyris ecce dies Agathe."
 Fol. 175a. *Hymnus in Sancti Benedicti*—"Christe Sanctorum decus atque virtus." Fol. 175b. *Hymnus*—"Summi largitor praemii."
 Fol. 176a. *Hymnus*—"Sic ter quaternus trahitur." Fol. 176b. *Hymnus*—"Clarum decus Jejunium."
 Fol. 177a. *Hymnus ad Tertiam*—"Dei fide qua vivimus." *Hymnus ad Sextam*—"Qua Christus hora sitit." Fol. 177b. *Hymnus ad Nonam*—"Ternis ter horis numerus." *Hymnus ad Completorium*—"Christe qui lux es et dies."
 Fol. 178a. *Hymnus ad Completorium*—"Jesu Redemptor seculi." Fol. 178b. *Hymnus ad Vesperas*—"Vita Sanctorum Deus Angelorum."
 Fol. 179a. *Hymnus in Ascensione*—"Hymnum canamus gloria."
 Fol. 180a. *Hymnus in Festivitate Sancti Petri*. "Felix per omnes festum mundi ordines." (vide etiam 197a).
 Fol. 181a. *Hymnus Sancti Pauli*—"Aurea luce et decore roses." Fol. 181b. *Hymnus in Sancti Martini*—"Rex Christe Martini decus." *Hymnus in Laudibus*—"Martine par Apostolis."
 Fol. 182a. *Hymnus in Natali Confessorum*—"Summe Confessor, Sacer et Sacerdos."
 Fol. 183a. *In Adventu Domini Dominica Prima ad Vesperas*. *Hymnus*—"Conditor Alme siderum." Half-border of flowers, with a large gilded and painted initial. Fol. 183b. *Ad Nocturnum Hymnus*—"Verbum supernum prodiens." *Ad Laudes Hymnus*—"Vox clara ecce intonat."
 Fol. 184a. *In Nativitate Domini ad Vesperas et ad Nocturnum Hymnus*—"Christe Redemptor omnium." Fol. 184b. *Ad Laudes Hymnus*—"A solis ortus cardine."
 Fol. 185a. *Hymnus*—"E nixa est puerpera." *In Epiphania Domini Hymnus*—"Hostis Herodes impie." Fol. 185b. *Sabbato Quadragesimae Hymnus*—"Audi benigne Conditor."
 Fol. 186a. *Ad Nocturnum Hymnus*—"Ex more docti mystico." Fol. 186b. *Ad Laudes Hymnus*—"Jam Christe sol Justitiae."
 Fol. 187a. *Sequens Hymnus dicitur tantum in Dominicis diebus in Quadragesima*—"Aures ad Nostras deitatis preces." Fol. 187b. *Dominica de Passione Hymnus*—"Vexilla Regis prodeunt."
 Fol. 188b. *Ad Nocturnum Hymnus*—"Pange lingua gloriosi."
 Fol. 189a. *Ad Laudes Hymnus*—"Lustris sex qui jam peractis." Fol. 189b. *Ab Octava Pasce usque ad Ascensionem Hymnus*—"Ad Caenam agni providi."
 Fol. 190a. *Ad Nocturnum Hymnus*—"Rex Aeternae Domine." Fol. 190b. *Ad Laudes Hymnus*—"Aurora lucis rutilat."
 Fol. 191a. *Hymnus*—"Tristes erant Apostoli." Fol. 191b. *In Festo Ascensionis Domini ad Vesperas*, *Hymnus*—"Jesu nostra Redemptio."
 Fol. 192a. *Ad Nocturnum Hymnus*—"Aeternae Rex altissime." Fol. 192b. *In Festo Pentecostes ad Vesperas Hymnus*—"Veni Creator Spiritus."
 Fol. 193a. *Ad Nocturnum Hymnus*—"Jam Christus astra ascendat." 192a.
 Fol. 194a. *Ad Laudes Hymnus*—"Beata nobis gaudia." Fol. 194b. *De Corpore Christi Hymnus*—"Pange lingua gloriosi."
 Fol. 195a. *Ad Nocturnum Hymnus*—"Sacris solenniis." Fol. 195b. *Ad Laudes Hymnus*—"Verbum supernum prodiens."
 Fol. 196a. *In Conversione Sancti Pauli, ad Vesperas et Nocturnum Hymnus*—"Doctor egregie." Fol. 196b. *In Cathedra Sancti Petri, ad Vesperas et Nocturnum Hymnus*—"Quodcunque vinculis super terram strinxerit." *Ad Laudes Hymnus*—"Jam bone Pastor Petre."
 Fol. 197a. *In Natali Sancti Joannis Baptistae ad Vesperas Hymnus*—"Vt queant laxis resonare fibris." *Ad Nocturnum Hymnus*—"Antra deserti teneris sub annis." Fol. 197b. *Ad Laudes Hymnus*—"O nimis foelix meritique celsi."
 Fol. 198a. *In Natali Sanctorum Petri et Pauli—Ad Vesperas Hymnus*—"Aurea luce et decore roseo." Fol. 198b. *In Festo Sanctae Mariae Magdalene ad Vesperas Hymnus*—"Nardi Mariae pistici."
 Fol. 199a. *In Sancti Petri ad Vincula Hymnus*—"Petrus beatus Cathenarum laqueos." *In Assumptione beate Mariae: et in omnibus Festivitatibus et Commemorationibus ejusdem—Ad Vesperas Hymnus*—"Ave Maris Stella." Fol. 199b. *Ad Nocturnum Hymnus*—"Quem terra pontus aethera."

Fol. 200a. *Ad Laudes Hymnus*—"O gloriosa Domina." In *Festo Sancti Michaelis ad Vesperas et Nocturnum*. Hymnus—"Tibi Christe splendor patriæ." Fol. 200b. *Ad Laudes Hymnus*—"Christe Sanctorum decus."

Fol. 201a. In *Festo Omnium Sanctorum Hymnus*—"Christe Redemptor Omnium." Fol. 201b. *Ad Laudes Hymnus*—"Jesu Salvator sæculi."

Fol. 202a. In *Natali Apostolorum ad Vesperas Hymnus*—"Exultet cælum laudibus." Fol. 202b. *Ad Nocturnum Hymnus*—"Aeterna Christi munera."

Fol. 203a. *De Uno Martyre Hymnus*—"Deus tuorum militum." *Ad Laudes Hymnus*—"Martyr Dei qui unicum." Fol. 203b. In *Natali Plurimorum Martyrum ad Vesperas Hymnus*—"Sanctorum meritis inclyta gaudia."

Fol. 204a. *Ad Nocturnum Hymnus*—"Aeterna Christi munera." Fol. 204b. *Ad Laudes Hymnus*—"Rex gloriose Martyrum."

Fol. 205a. In *Natali Confessoris Hymnus*—"Iste Confessor Domini sacratûr." *Ad Laudes Hymnus*—"Jesu Redemptor Omnium." Fol. 205b. *De Confessoribus non Pontificibus Ad Laudes Hymnus*—"Jesu Corona celsior."

Fol. 206a. In *Natali Virginum ad Vesperas Hymnus*—"Jesu Corona Virginum." Fol. 206b. *Ad Nocturnum Hymnus*—"Virginis proles opifexque Matris."

Fol. 207a. *De Viduis Hymnus*—"Hujus obtentu Deus alme nostris." In *Dedicatione Templi ad Vesperas Hymnus*—"Urbe beata Jerusalem." Fol. 207b. *Ad Laudes Hymnus*—"Angularis fundamentum."

Fol. 208a. *De Maria Magdalena Hymnus*—"Jesu Redemptor omnium." Hymnus alius de eadem—"Devota mente celebrem."

XVÎ. LES SEPT PSEAUMES DE LA PÉNITENCE. FAIT A L'HOTEL DES INVALIDES, 1691. Small Octavo. 33 leaves, 63 numbered Pages.

A French Manuscript very beautifully written in azure, on fine stout vellum, in modern Roman and Italic letters, for Anne Chabot, Duchess of Rohan, apparently by an Ecclesiastic, who has signed the dedication R.D.L.P. It is very richly ornamented throughout, with Seven large historical Miniatures very finely and elaborately painted in opaque water-colours, of eminent female Penitents, each of whom is a portrait of the Duchess De La Vaillière: all the other pages being decorated with borders, head-pieces, culs-de-lampes, and historiated Initial-letters, proper to the several Psalms. Bound in green velvet with gilded clasps, in a green morocco case.

Collation.

Fol. 1b. Armorial Ensigns borne by the Princes of Soubise, Dukes of Rohan-Rohan, with those of the Family of Chabot, in two Escutcheons. They are surmounted by a very rich French ducal coronet, and placed within a blue mantle lined with ermine, embroidered with the same shields, and supported by winged children, exquisitely painted, though the heraldry is rather careless and inaccurate. The two shields are composed of the following quarterings. *Dexter Escutcheon*, 1. BURGUNDY, *Ancient*. A bend Az. componée Arg. and Gu. between two fleurs-de-lis, Or. 2. NAVARRE. Gu. a double chain, forming a cross, a saltire, and a bordure, Or. 3. ARRAGON. Or, three pallets Gu. 4. SCOTLAND. Or, a lion rampant within a double treasure flory and counter-flory, Gu. 5. BRETAGNE. Ermine. 6. MILAN. Arg. a basilisc Az. crowned Or, devouring an infant Gu. 7. SAINT SEVERIN. Arg. a fesse Gu. within a bordure Az. 8. LORRAINE. Or, on a bend Gu. three eagles displayed Arg. *Escutcheon of Pretence*—Impaled: 1st Coat, ROHAN *en Bretagne*. Gu. nine Mascles conjoined, 3, 3, and 3, Or. 2nd Coat, BRETAGNE. Ermine. *Sinister Escutcheon*. CHABOT-ROHAN, Quarterly, 1st. and 4th. *Chabot*. Or, three chabots hauriant Gu. 2nd and 3rd. *Rohan*. Gu. nine mascles conjoined, 3, 3, and 3, Or.

Fol. 2a. DEDICATION, Signed R.D.L.P. within a narrow border of gold, historiated with foliage, masks, and three compartments painted *en camaieu d'azur*, containing trees and landscapes. Below between two chimera is a large compartment with a figure of Mary Magdalene in the desert.

Fol. 2b. Large Miniature I. ST. MARY MAGDALENE at a sepulchre, offering up her jewels, etc. Within a border of burnished gold, historiated and ornamented *en camaieu d'or*.

Page 1. PSEAUME VI. Large Head-piece compartment containing a figure of David kneeling before the Angel of the Lord, painted *en camaieu de cramoisi*; with the words "David Pénitent," on a scroll above. Gold bronze initial and border as opposite, with a figure of St. Jerome in the compartment below. The borders of the other pages of this Psalm are historiated with angels and other figures, and landscapes in crimson and azure. In the head of each is a compartment containing a small figure of a penitent, excepting that on page 4 the device consists of an altar in a chapel.

Page 6. Large Miniature II. ST. THAYS, or St. Thais (*October 8th*) the Egyptian courtesan, publicly burning her rich clothes and ornaments, A.D. 345. Within a gold border historiated *en camaïeu d'or* with two landscapes.

Page 7. PSEAUME XXXI. Within a border as opposite ornamented with golden cameo figures, and a landscape. Above is a large azure compartment containing St. John the Baptist with a lamb beside him, pointing to a figure of Christ. The other borders of this Psalm, comprise coloured cameos of landscapes and the interiors of churches, with flowers and foliage; and the gilding is especially resplendent. On page 13 is a Tail-piece of a basket of flowers.

Page 14. Large Miniature III. ST. MARY OF EGYPT (*April 9th*, A.D. 421). The painting represents the Saint praying to the Madonna before the closed doors of a church in Jerusalem that she might be suffered to enter and to salute the Holy Cross. Within a border containing two compartments; in the upper one is a small figure praying to the Virgin Mary who is holding out a cross; and in the lower is a landscape.

Page 15. PSEAUME XXXVII. Within a border as opposite, and a large crimson Head-piece of St. Peter. The other borders of this Psalm consist of ornaments, masks, compartments containing landscapes, buildings, baskets of flowers, and kneeling figures. On Page 25 is an ornamental *cul-de-lampe*.

Page 26. Large Miniature IV. ST. MARY OF EDESSA, Niece of St. Abraham the Hermit (*March 15th*, about A.D. 360). The painting represents Mary kneeling before St. Abraham, who had visited her in disguise on learning her abandoned life, and discovered himself to her at supper. Within a border of vases, pedestals, and other ornaments.

Page 27. PSEAUME L. Within a border of angels, ornaments, and masks, with a cameo landscape, and a large azure compartment as a Head-piece, containing a figure of St. Jerome. The other borders of this Psalm are richly gilded, and consist of flowers and coloured cameo landscapes. On Page 35 is a *cul-de-lampe*.

Page 36. Large Miniature. V. ST. APOLLINARIA. The painting represents a female bearing a broken sepulchral vase, escaping by night from a person who is sleeping on the ground with a horse and a covered carriage standing beside him. Within a burnished gold border enriched with terminal-figures, vases, ornaments, and compartments containing landscapes; but in the upper compartment is a figure of St. Mary Magdalene in the desert.

Page 37. PSEAUME CI. Within a border as opposite: in the upper part of which is a large crimson cameo of St. James the Hermit of Sancerre, (*Nov. 19th*, A.D. 865) kneeling in a vault, at a tomb containing skulls and bones. The other borders of this Psalm consist of ornaments, chimera figures, and coloured cameo-compartments, painted on golden back-grounds.

Page 48. Large Miniature VI. ST. MARGARET OF CORTONA (*Febr. 22nd*, A.D. 1297) converted to penitence by beholding the half-putrified body of a man who had been her admirer. Within a border of terminal figures, ornaments, and compartments with landscapes on a richly burnished gold ground.

Page 49. PSEAUME CXXIX. Within a border as opposite: in the upper part a large grey cameo of St. Augustine sitting in a burial-place and calling to a Roman gentleman who is passing in the distance to come to him and meditate with him on the remains of mortality in that place. The other borders of this Psalm are similar in design and execution to the first; and on Page 53 there is an ornamental *cul-de-lampe*.

Page 54. Large Miniature VII. SAINT GÉNÉVIEVE de Brabant. The painting represents a female lying on the ground in a landscape with a child behind her feeding a mule. Within a border of ornaments and figures on burnished gold with two crimson cameo landscapes.

Page 55. PSEAUME CXLII. Within a border as opposite, composed of angels, with other figures and ornaments. In the lower part is a crimson cameo landscape; and above is a large compartment with a fine painting *en camaïeu gris* of St. Francis of Assisi. The other borders of this Psalm consist of figures, birds, ornaments, and cameo landscapes; and on Page 63 is the last painting of a *cul-de-lampe*.

On the leaf following that which terminates the book (Page 65) there is the inscription "*Fait à l'Hostel Royal des Invalides 1691*;" and in the dedication, which is signed R.D.P.L. the writer expresses his great desire to present some of his works to the Duchess De Rohan. But whether these initials represent the name of the scribe, or of the illuminator, or both, cannot now be conjectured; though it is exceedingly probable that he was one of the twelve Priests of the Mission who were attached to the Hospital of Invalides in 1675, or of the eight Fathers of St. Lazarus of Paris who were added to the Establishment in 1680.

XVII. THE SERMON ON THE MOUNT: GOSPEL OF ST. MATTHEW. ILLUMINATED BY F. LEPELLE DE BOIS GALLOIS.

There are neither date nor place given in this very delicate little production to indicate when or where it was originally produced. It consists of 32 leaves of fine thin vellum, measuring only $3\frac{1}{4}$ inches by $2\frac{1}{2}$; the dimensions of the panel containing the text being $2\frac{1}{2}$ inches by $1\frac{1}{2}$. The ground of each page is covered with silver and the text is inscribed on it in small black gothic minuscules, with red lines, and scarlet Roman initials on gold grounds. Though most of the borders are beautiful, and all of them are exquisitely finished, they do not accurately represent the style of illuminations of any period; but they approach the nearest to the paintings contained in the small Italian or Flemish books of Offices of the Sixteenth century. The borders are chiefly composed of plants, fruits, or flowers, richly painted on coloured or gilded back-grounds; in some of which are introduced animals or human figures; and in each there is also a small compartment containing either a view or a miniature of a sacred subject. This beautiful little manual was produced partly by the Chromo-lithographic process, finished by the most careful and delicate painting by the hand of the original artist. At a sale on July 24th, 1857, the present copy of these illuminated leaves was sold for £21; but the Catalogue states that M. Lepelle originally received £100 for the work. He was one of the Artists employed by the Comte De Bastard and M. Silvestre in their splendid publications on Illuminated Manuscripts and Palaeography. The leaves are not bound, but are contained in a paper envelope in a morocco case.

Collation.

Page 1. TITLE within a border of scrolls and strawberries, with a monkey, and a cat in the Initial S. In the lower part of the border is a compartment with a small Miniature of a Scribe copying a book.

Page 2. PRESENTATION PAGE.—An angel holding a white banner for a name, on a diapered white metal back-ground.

Page 3. S. MATTHEW v. 1-3. THE FIRST BEATITUDE—Large Miniature—Jesus Christ delivering the Sermon on the Mount. Border of bull-rushes, water-fowl, and insects; with a small landscape in an oval below.

Page 4. Verses 4-8. THE SECOND, THIRD, FOURTH, FIFTH, AND SIXTH BEATITUDES—Within a border of branches with filberts and squirrels. Beneath is a small Miniature of the Good Samaritan, as illustrating the words "*Blessed are the Merciful.*"

Page 5. Verses 9-12. THE SEVENTH, EIGHTH, AND NINTH BEATITUDES—Within a border of nasturtium-flowers. Above is an angel lying on a bed of ivy-leaves, looking down on a small Miniature of the Martyrdom of St. Stephen; illustrative of the text, "*Blessed are ye when ye are Persecuted for Righteousness' sake.*" [In this page there is a vacancy in the border which the Illuminator has not filled up; and similar spaces occur in several of the other paintings.]

Page 6. Verses 13-16. Within a border of strawberries: above is an angel playing on a violin, and beneath a view of a town in a mountainous country.

Page 7. Verses 17-20. Within a border of red poppies and columbines; with an angel playing on a base-viol above, and a view of a ruined church by moonlight in the lower part. [In this page also there are spaces which the Illuminator has not filled up.]

Page 8. Verses 21-23. Within a border of sweet-peas, with two apes. Beneath are two small oval Miniatures: a small vessel sailing out of a harbour; and the killing of Abel, illustrative of the expression "*Angry with his brother without a cause,*" as leading on to murder.

Page 9. Verses 24-27. Within a border of grapes, French beans, and a Persian Iris; with a small landscape above, and below a Miniature of Jacob and Esau embracing, referring to the words "*First be Reconciled to thy Brother.*"

Page 10. Verses 28-30. Within a border of fruit: above is an angel playing on a clarion, or portable organ; and beneath a small Miniature of Bathsheba bathing, with David on the roof of his palace in the distance, illustrating the sentence "*Whosoever looketh on a woman to lust after her.*"

Page 11. Verses 31-34. Within a border of red and white currants, with an ape climbing. In two small compartments above and beneath, are Miniatures of the Death of Ananias and Saphira in reference to the passage "*Thou shalt not Forswear thyself.*"

Page 12. Verses 35-39. Within a border of carnations, containing also a small view of a religious-house on a mountain.

Page 13. Verse 40-45. Within a border of thistles, an angel playing on a guitar, and beneath a large piece of a melon-vine with a mouse eating the fruit.

Page 14. Verses 45-48. S. MATTHEW vi. Verses 1, 2. Within a border with ivy-leaves and berries, an angel on one side, and a small Miniature below, of the Agony of Christ in Gethsemane.

Page 15. *Verses 2-6.* Within a border of giroflées; containing also a goldfinch and a rabbit, with a small Miniature below, of the widow giving her alms at the gate of the temple. The subjects introduced on this page and that preceding, relate to the texts on the secrecy of alms-giving and prayer.

Page 16. *Verses 6-9.* Within a border of amarantus and giroflées; with an ape above and two lambs below: also a small miniature of a female praying.

Page 17. *Verses 9-12.* THE LORD'S PRAYER in red and gold letters. Within a border with lilies and birds: also a large Miniature of the Persons of the Holy Trinity above, and a small painting below of two angels holding a scroll inscribed "*Holy, Holy, Holy.*" The Initial is historiated with figures of Christ and Satan on the Mount of Temptation.

Page 18. *Verses 12, 13.* THE LORD'S PRAYER in red and gold letters. Within a border with tulips, and below a tiger leaping on a fawn.

Page 19. *Verses 14-17.* Within a border of various flowers: above is an angel sounding a horn, and beneath is a Miniature of an old man kneeling in a vault before a chest with gold and treasure placed round him; watched by a person concealed at the entrance. The painting refers to a verse on the following page—"Lay not up for yourselves Treasures on earth—where Thieves break through and steal."

Page 20. *Verses 18-21.* Within a border with convolvulus-flowers and butterflies, and the figure of a lion above. Beneath are two small Miniatures, one of a view on a river, and the other of a money-changer at the entrance of the temple.

Page 21. *Verses 22-24.* Within a border of pinks: above is an angel playing on a guitar, and beneath a small Miniature of the halt of some camels and travellers.

Page 22. *Verses 25-27.* There is a remarkable error in the commencement of this page; for instead of reading "*Therefore I say unto you,*" the words on the present leaf are "*There love I say unto you.*" Within a border of daisies and lilies; having the figure of an angel above, and a small Miniature of the Judgment of Solomon beneath.

Page 23. *Verses 28-31.* Within a border of lupines and other flowers; and containing also a small Miniature of a shepherd with his flock beneath.

Page 24. *Verses 31-34.* Within a border of wheat and corn-poppies: above is an angel presenting a sheaf of corn, and below is a compartment with a landscape having a disturbed stormy sky.

Page 25. S. MATTHEW VII. *Verses 1-5.* Within a border of plums and a Teazel-plant: above is an angel in the dress of a penitent burning incense; and beneath is a wolf caught in a trap.

Page 26. *Verses 5-8.* Within a border of gilly-flowers and ivy-leaves: In the centre at the top is a Boa-Constrictor crushing a fawn, and beneath a small Miniature of an angel giving bread to two children in the snow.

Page 27. *Verses 9-12.* Within a border composed of bull-rushes, water-plants, an eel-spear and basket, fish, and a large net with fish in the lower part.

Page 28. *Verses 13-16.* Within a border of China-asters and sweet-peas: below in a small circle are represented three of the Wise Virgins going forth with their lamps.

Page 29. *Verses 17-21.* Within a border of fruit: above is a small Miniature of three of the Foolish Virgins at the closed door, lamenting their rejection: and beneath are the figures of a stag and a doe.

Page 30. *Verses 21-24.* Within a border of flowers and leaves; with a small landscape beneath, and above a Miniature of the Ark resting on Mount Ararat; apparently referring to the words "*Whosoever Heareth these Sayings of Mine, and Doeth them, I will liken him unto a man which built his house upon a rock.*"

Page 31. *Verses 24-27.* Within a border of fruit: beneath are two compartments containing paintings of a Swiss cottage and a goat.

Page 32. *Verses 27.* Within a border of grapes, alluding to the fruitful results of the Sermon on the Mount. At the end of the text is a large Miniature Tail-piece of Jesus Christ with the multitude descending from the mountain.

RELIGIOUS HISTORIES AND TREATISES.

XVIII. LEABHAR NI MAOLCHONATRE—THE BOOK OF THE MAOLCHONATREYS. 122 Leaves. Square Octavo.

An Irish Manuscript written on stout parchment in the Irish-character and language, with a few Latin titles, chiefly of the Fifteenth century, but containing insertions down to the Seventeenth, for the date of 1635 occurs on the reverse of fol. 14. It contains many of the large twisted Initials and paragraph-letters commonly found in such books, coarsely drawn in black and rubricated; and it consists principally of Legends of Saints and other religious pieces, which might have been collected, or even, in some instances,

F

composed, by the Maolconary-family. It does not, however, comprise the Annals and historical poems of those Bards of Connaught, which are usually regarded as forming "The Book of the Maolconarys," one of the original authorities of the Annals of the Four Masters. The volume appears to have been long exposed to the smoke of a peat fire, which has covered many of the leaves with a dark carbonised soil; but the stained condition of it is not unlikely to be really a proof of the popularity of some of the compositions contained in it for religious instruction and entertainment. This Manuscript was procured from the sale of the Library of William Monck Mason, Esq., in March 1858, Lot 554: and the following account of the contents of it is derived from a written list drawn up by Mr. Curry. Bound in dark green morocco by Wright.

Collation.

1. Fol. 1a. A Legend of the Adventures of some Priests of Columkill's Order, who were driven into the Northern Ocean. Written in double columns of 30 and 31 lines on a Page.
2. Fol. 5b. The Life of St. Finian or Finnen of Ross Glas.
3. Fol. 9a. "*Discordia et Controversia quadam inter Patricius et alius nomine Leoghaire.*" "The Legend of Leary, King of Birinn, and St. Patrick."
4. The Legend of the Abbot of Drimsa.
5. A Chronological Poem on the (Family of the) Geraldines: and some Obits of the Dermond-branch of the same Family.
6. A Prophecy by St. Furoo.
7. The Rule of (Monastical) Discipline of St. Mochusa, of Lismore:—with some Fragments of Religious pieces.
8. Remains of the Litany of Mugar, the Culdee.
9. The Legend of St. Emin of Monasteravia, and of the King and Chiefs of Leinster. A Poem on St. Emin's Bell.
10. Religious and Moral Instructions, in Prose and Verse.
11. A Prophecy relating to Ireland; to be fulfilled on St. John's Festival.
12. A Farewell to Arann by St. Columba.
13. The Metrical Last Will or Testament of Cormac Mac Cullinan.
14. Prayers addressed to the Holy Trinity, etc.
15. Synchronisms of St. Patrick, and other Irish Saints, with the Kings of Ireland, etc. An Irish Chronology after the time of St. Patrick.
16. A Poem on Hell, by St. Columba.
17. A Poem made by Maclmurry of Morin on his death-bed. Devotional Poems made by William Macanlea, St. Kieran, Maelisa. Fragments of Religious compositions.
18. Fol. 46a. An Alphabetical List of the Primitive Irish Saints. Fol. 49a. A List of the Names of the Mothers of the Irish Saints.
19. A Poem on the Head of Cuioi Mac Dary.
20. Fol. 71b. "*Incipit Catalogus Sanctorum Hiberniae.*" A Summary of the Three Orders of Irish Saints, taken from Archbishop Ussher. Mr. Curry entitles this article "Pedigrees of the Irish Saints."
21. A Poem composed on their Pedigrees.
22. The Life of St. Mary of Egypt. A Legend of a King of Egypt.
23. The Dialogues of Salomon and Saturn on the Creation and Fall of Adam.
24. A Legend of the Conversion to Christianity of Jacobus, a Persian Prince.
25. Fol. 89b. The Lives of the Saints Ciricus (Quiricus, or Cyr) and Julitta, Martyrs. (June 16th, A.D. 304.)
26. Fol. 94a. "The Signs of the Five Days which shall precede the Day of Judgment, as discovered by St. Jerome in the Hebrew books."
27. Fol. 97a. "On the Invocation of the Blessed Virgin Mary: taken from St. Augustine."
28. Fol. 102a. "Quotations from St. Bernard respecting the Blessed Virgin."
29. Fol. 104a. "An Ancient Historical Romance entitled "*Bruighean da Coga*" (The Fortress of the Warlike.)
30. Fol. 114b. "*Descriptio Castitatis Regis cujusdam Romani, et Castitatis tam Vitae quam Mortis Filii ejusdem Regis.*" A Legend of Alexia, a Roman Prince.
31. Fol. 116b. Fol. 117a. "*Descriptio Vitae, Panarum, et Mortis Sancti Laurentii, Martyris.*" An Account of the Martyrdom of St. Laurence.

XIX. DEVOTIONS CORNUES. INCIPIT LIBER DEVOTIONIS AD PREPARATIONEM MISSÆ. 74 Leaves. Lozenge-shaped Sexto-decimo.

A remarkable French Manuscript of prayers, written on strong coarse vellum either at the end of the Fifteenth century, or early in the Sixteenth, in Gothic Minuscule

letters; with rubrics, page-numbers, and red and blue two-line initials to the different articles contained in it. The first leaf also has a gilded initial, and two coarse borders of painted flowers. Several instances of the Catch-words are remaining, and the gatherings appear to have consisted of five leaves each; but it is possible that the very peculiar form of the book might cause them to be irregular. The leaves measure $4\frac{1}{2}$ inches by $3\frac{1}{8}$, and they are cut in the shape of a losenge; so that when the book is open, the upper and lower edges present the form of an acute angle, or the letter V. This peculiarity appears to be expressed by the title which is written on the reverse of the first leaf, "*Devotions Cornues*," and not "*Devotions Communes*," as it has been copied in a modern hand on the cover. *Cornues* signifies "horned," or "cornered," or "angled;" all which meanings perfectly agree with the appearance of the volume: and it might possibly have been shaped thus to allow of the angle of an altar-railing, shrine, or any other projection, to be received between the edges of the leaves when the book was held open. The manuscript is not now in a perfect state, since the first three pages of the Calendar have been rudely erased; and on the reverse of the second leaf there has been written the title given above, in Roman and Italic print-hand of the Seventeenth century. This also has been carefully obliterated, though the inscription may yet be traced. From a passage in a prayer commemorative of St. Guillaume, a Confessor, which occurs towards the end of the volume, it appears to have been written for some church or religious-house in Poitiers. On the first leaf of the manuscript is pasted a book-plate with the Arms of M. Henry De Roanel, Az. on a mount Vert, a stag trippant Arg. Crest a trefoil; but there are not any other indications of the former possessors. In old French calf binding.

Collation.

I. THE CALENDAR written in red and black, with blue Kalendarial and Dominical letters. 15 Pages. The tables for January and February have been obliterated.

II. Fol. 1a. DEVOTIONES AD PRÆPARATIONEM MISSÆ—*Devota Salutatio Beatæ Virginis*. Gilded initial and two narrow borders of flowers coarsely painted. Fol. 1b. *Devota Commendatio ad Mariam Virginem*. 4 Pages.

Fol. iii.a. *Alia Oratio ad Beatissimam Virginem: de compassione et angustia ejus*. 4 Pages.

Fol. iv.b. *Oratio de Septem Gaudijs Beatæ Mariæ Virginis*. 3 Pages.

Fol. vi.a. *Oratio de Sancta Maria*. 2 Pages.

Fol. vii.a. INCIPIT OFFICIUM BEATÆ MARIE VIRGINIS. 10 Pages.

Fol. xii.b. *Oratio Devota Ante Perceptiones*. 4 Pages.

Fol. xiii.a. INCIPIUNT PRÆPARATIONES MISSÆ. 21 Pages.

Fol. xxiib. *Oratio Ante Perceptionem*. 3 Pages.

III. Fol. xvi.b. DEVOTIONES POST MISSAM—*Gratiarum Actiones Post Missam*.. 5 Pages.

Fol. xviii.b. *Devota Oratio Post Perceptionem*. 3 Pages.

Fol. xxx.a. *Oratio devotissima*. 3 Pages.

Fol. xxi.b. *Quinque Gaudia Beatæ Barbaræ Virginis*. 3 Pages.

Fol. xxxiia. *De Sancta Barbare Virgine*. 2 Pages.

Fol. xxxiii.a. *Quinque Gaudia Beatæ Mariæ Magdalene*. 3 Pages.

IV. Fol. xxv.b. SEPTEM PSALMI PENITENTIALES.

V. Fol. xvii.b. LETANIA. 9 Pages.

Fol. lii.a. *De Sancto Guillermo Confessore*. 2 Pages.

Fol. lii.a. *Ad Honorem Domini nostri Jesu Christi*. 1 Page.

Fol. lii.b. *Oratio devota ad Dominum*. 6 Pages.

XX. TRACTATUS VARIÏ THEOLOGICA, INTER QUIBUS CONTINENTUR—GERSONUS "DE IMITATIONE CHRISTI," BONAVENTURÆ "DE VITA CHRISTI, ETC. 245 Leaves. Octavo.

A Manuscript of the Netherlands written on paper, consisting of a series of very fair Transcripts of several Religious Treatises of the Thirteenth and Fifteenth centuries, which were formerly held in the highest estimation. The Colophons of the work are dated between the years 1505 and 1555; and it appears that the collection was copied out by Franciscus Montford, who was apparently a brother of the Augustinian Priory of the town of Weert in Brabant, the work being executed for a priest named Nicolas Bruynix, Dean of the Council of Tongeren, and Canon of St. Odolph of Looz, in the Diocese of Liège. The characters are small broad Gothic Minuscules very closely written, with many rubrics, and large Gothic Initials of red and blue to the chapters and sections; all which give to the Manuscript an antique appearance considerably anterior to the dates which are contained in it. In the first Tract, "On the Imitation of Christ," there are inserted many various readings and explanatory notes, in very small and beautiful characters

between the lines and on the margins; and sometimes there occur a few words in the Low Dutch language. There are not any book-notes in the volume indicative of the persons who have previously possessed it. In modern calf binding in an antique style.

Collation.

I. Fol. j.a. INCIPIT PRIMUS LIBER F(RATRIS) THOMÆ A KEMPIS "DE IMITATIONE CHRISTI, ET CONTEMPTU OMNI VANITATUM MUNDI"—*Capitulum Primum.* A rubric title, in which the name of Johannes Gerson has been coarsely blotted out in black; with apparently his usual titles "*Sacrarum Litterarum Doctor resolutissimus et Christianissimus.*" Over this obliterated inscription appears the name "*F. Thome a Kempis,*" inserted in heavy black characters.

Fol. xvij.b. *Idem. Explicit liber primus.* (cap. xxv.) *Incipit secundus*—"De Interna Conversatione."

Fol. xxvij.a. *Idem. Explicit liber secundus.* (cap. xii.) *Incipit tertius.* (cap. lxiv.)—"De Interna Christi locutione ad Animam fidelem."

Fol. lxxv.a. *Idem. Incipit liber quartus*—"Devota Exhortatio ad Sacram Corporis Domini Communionem."

Fol. lxxix.a. *Finis quarti et ultimi libri.* (cap. xviii.)

II. Fol. lxxix.b. INCIPIT TRACTATUS "DE MEDITATIONE CORDIS," JOANNIS GERSON.

Fol. lxxxij.a. "*Finis Libri Quatuor Joannis Gerson* (the name obliterated in red) "*De Imitatione Christi,*" exarati per Franciscum Montfordie, de Weert: ad usum quoque honorandi patris Domini Nicolai Bruynick, Presbyterij, Decani christianitatis Concilij Tongrensis. Anno Domini xv°. xxxj. die vero Maij xxv. Deo gratias."

Fol. lxxxij.b. *Tabula Capitulum Librorum.* 11 Pages not numbered, but having the signatures of the leaves regularly continued.

III. Fol. lxxxv.a. BEATI BONAVENTURÆ, DOCTORIS SERAPHICI, ORDINIS FRATRUM MINORUM IN MEDITATIONES DEVOTAS JESU CHRISTI, SALVATORIS NOSTRI—*Prologus incipit feliciter.* 98 Chapters.

Fol. clxvij.a. "*Explicit Liber Aureus* "*De Vita Christi,*" per Sanctum Bonaventuram, Doctorem Seraphicum editus. Scriptus autem per Franciscum Montfordie de Weert, ad usum venerandi viri Domini Nicolai Bruynicks, Decani christianitatis Concilij Tongrensis, et Canonici Sancte Odulphi Lossensis, Leodiensis Dyocesis Lovanij in Platea Cati moram facietis. Anno Domini M°. cccco°. xxx°. xj. Decembria. Deo gratias.

IV. Fol. clxix.a. DE VITA ET BENEFICIJS SALVATORIS JESU CHRISTI, DEVOTISSIMÆ MEDITATIONES CUM GRATIARUM ACTIONE. 111 Pages not numbered, comprising Fifty-nine sections of Meditations and Prayers.

Fol. ccv.a. "*Explicit devotissimus Libellus*"—"De Vita et Beneficijs Salvatoris Jesu Christi, cum Meditationibus et Gratiarum Actione. Completus ipso die Nativitatis ejusdem Salvatoris nostri, per me, Franciscum de Weert, Anno Millesimo quingentesimo quinto."

V. Fol. ccv.b. QUALITER HOMO IN STATU SPIRITUALI PROFITERE VOLENS CONTRA OCTO PRINCIPALIA VITIA PUGNABIT. 14 Pages not numbered.

Fol. ccxij.a. *Finis de Modo Præliandi contra Octo Vitia principalia.*

VI. Fol. ccxij.a. TRACTATUS DE ARTE MORIENDI. 16 Pages not numbered, containing Six Chapters.

Fol. ccxx.b. *Idem. ORATIONES. Oratio devota ad Dominum Jhesum*—*Alia Oratio,*

Fol. ccxxj.a. *Commendatio devota. Oratio ad Sanctum Michaellem. Oratio ad Virginem Mariam.* Fol. ccxxj.b. *Oratio ad Jhesum Christum. Alia Oratio, devotissima ad Dominum Jhesum. Ad Patrem, Oratio bona.*

Fol. ccxxij.a. *Commendatio Animæ Morientis.* Fol. ccxxij.b. *Allocutio, seu Valedictio Animæ Morientis. Alia Orationes, bonæ, utiles, et notabiles dicendæ super Agonizantes in Articulo Mortis, constitutis sumptis ex exemplo subsequenti.*

Fol. ccxxij.b. *Et sic finitur Tractatus* "*De Arte Moriendi,*" completus Dominica die post Luce Evangelista Anno 1505. (This date is written in old Arabic numerals, and may easily be mistaken for 1707.)

*Fluat stilla Gloriosa Virginis.
De Mamilla
Fundens rorem Extinguat Libidinis.
Crui ardorem*

VIII. Fol. ccxxiv.a. CARMINA RELIGIOSA. *Incipit Carmen devotissima in Laudem gloriosæ Virginis Mariæ.* 5 Pages, written in double columns.

Fol. ccxxvj.b. *De Venerabili Sacramento.* 14 lines. *Carmen Elegiacum de Venerabili Sacramento.* 25 lines, written in a very small current Gothic letter of the end of the Sixteenth century or the earliest part of that following.

SECULAR MANUSCRIPTS BY CLASSICAL AUTHORS.

XXI. MARCI TULLII CICERONIS RHETORICORUM NOVIORUM AD HERENNIIUM LIBRI IV. 142 Leaves. Small Square Octavo.

An Italian Manuscript of the early part of the Sixteenth century, finely written in small Roman Minuscules on very thin and delicate vellum; with many rubrics, and some marginal titles of the different subjects in the cursive Italian letter of the same period, all in a faded crimson. The first page is illuminated with a very rich border of arabesques painted in bright colours and gold, containing figures of children and a blank shield for the arms of the possessor of the volume; and the Initial E is historiated with a fine half-length figure holding a book, intended for a portrait of the author. At the commencement of the second chapter of Book I. on Fol. II.a.; of Book III. on Fol. LIII.a.; and of Book IV. on Fol. LXXVIII.b. there are three more large and rich Initial letters, composed of coloured foliage with golden studs; but the only other decorations of the Manuscript, consist of plain handsome Roman capitals of bright gold on coloured and diapered back-grounds. The titles of the several sections are written in a faded crimson in lower-case letters, but the commencing words are in capitals of crimson and black placed alternately. The gatherings consist of eight leaves each, and the Catch-words are written perpendicularly according to the later Italian practice. After the last lines of the work there is a coarse oval stamp with the inscription "BIBLIOTHECA FAGNI:" enclosing a shield of arms, Az. a lion rampant Ar.: all surmounted by a Cardinal's hat. This Manuscript was procured from the sale of the Library of Dr. Edward Craven Hawtrej, the Provost of Eton, in July 1853, Lot 538. Bound in blue velvet.

Collation.

Fol. 1a. RHETORICORUM AD CAIUM HERENNIIUM Liber I. Caput i. "Ersi NEGOTIIS familiaribus impediti." Within a full arabesque border, in which is introduced a blank shield for the armorial-ensigns of the possessor of the book. There is also a blank space left at the head of the page for the lines of a title, which does not appear to have been ever inserted.

Fol. 11a. Cap II. "De Officiis Oratoris quid eum recipere vel habere conveniat. ORATORIS officium est." With a large gold floreated Initial extending down the inner margin of the page. There is one leaf, Fol. xviii. a and b, wanting at the end of Book I., which terminates with the words "*quoniam non sub (est ratio).*"

Fol. xixa. Liber II. Caput I. Imperfect—commencing "*Nobis placitum est.*" "*De Tribus generibus Causarum—CAUSARUM tria sunt genera.*"

Fol. LIII.a. Liber III. Caput I. "AD OMNEM JUDICALEM Causam." With a large gold floreated Initial extending down the inner margin of the page.

Fol. LXXVIII.b. Liber IV. Caput I. "QUONIAM IN HOC LIBRO." With a very fine and large floreated Initial extending down the outer margin.

Fol. cxlii.a. Colophon—M. T. CICERONIS. RHETORICORVM NOVIORVM AD HERENNIIUM. LIBER. FINIT. Written in faded crimson in Roman capitals. The words which were originally inserted in the blank space were probably "*Vltimus feliciter,*" but they have been rudely and completely erased.

XXII. PUBLII TERENTII AFRI COMEDIAE VI. 162 Leaves. Small Square Octavo.

An Italian Manuscript of the early part of the Sixteenth century, exceedingly well written in small Roman Minuscules, on very fine and thin vellum, with titles and other rubrics in faded crimson capitals. In most of its principal features, this volume resembles the preceding; but both the black and the crimson ink have better generally retained their colour, and the writing is also firmer and more clear. The names of the actors are inserted in red; the scenes of the several comedies are commenced with large azure Roman Initials; and at the beginning of each play there is a capital very brightly gilded, enclosing the peculiar white branch ornament which is especially characteristic of the earliest part of the Sixteenth century. The only border in the Manuscript is on the first page, three sides of which are enclosed by an intricate white branch, introducing two large Initial-letters, and a blank shield within a wreath, intended to receive the arms of the possessor of the book. There are not any catch-words in this volume to indicate the gatherings of the leaves, nor are they numbered as in the preceding instance; but the name of each play is written on the recto of each leaf, in small crimson letters in the ordinary place of the page; and, in some instances the usual notice of the performance is added as

a rubric at the end of the comedy. The whole of the text is written in continuous lines as prose. This volume, also, was procured from the sale of Dr. Hawtrey's Library in July, 1853, Lot 1247. Bound in dark olive-coloured morocco.

Collation.

Fol. 1a. PUBLII TERRENTII AFFRI POETI COMICI ORNATISSIMI EPITAPHIUM. Six Verses. With an Illuminated Initial.

I. ANDRIE COMEDIE PRIME. ARGUMENTVM. FELICITER INCIPIT—"SOROREM FALSO Creditur." With a large Illuminated Initial, the whole being enclosed within a three-side border of the Italian white branch twined round a gold line on a back-ground of various bright colours. In the lower part is a blank shield within a wreath.

Fol. 1b. PROLOGVS INCIPIT. Commencing with a large gold Initial decorated with the white branch ornament as before.

Fol. 2a. ANDRIA. *Actus I. Scena 1.*

Fol. 29a. After "*Plaudite*," the last word of the comedy, is inserted the addition "Ego CALLIOPIVS RECENSVI," found in all the older copies of Terence, signifying that Calliopius had revised this piece and certified its accuracy by placing his name to it. This note is succeeded by the following colophon and the usual account of the first performance of the play, both being written in crimson capitals:—AFFRI TERRENTII COMICI ANDRIA FINIT FELICITER.

II. Fol. 29b. EUNUCHUS. PVBII TERRENTII COMEDIE ARGVMENTVM IN EVNVCVM. PROLOGVS. In crimson Roman capitals with two large gold Initials as before. Fol. 30b. ALIVD ARGVMENTVM.

Fol. 31a. EUNUCHUS. *Actus I. Scena 1.* Commencing with a large gold Initial as before.

Fol. 58b. After "*Plaudite*—Ego CALIOPIVS RECENSVI;" with a colophon and the notice of the first performance of the Comedy in crimson Roman capitals as before.

III. HEAUTONTIMORUMENOS. Fol. 59a. C. SVPITII APOLLINARIS PERIOCHA IN TERENTII HEAUTONTIMORUMENOS. PROLOGVS. There are blank spaces left for these two titles though they have never been inserted; but the articles both commence with a large gold Initial as before. The scribe has erroneously written *Eunucus* at the top of this page.

Fol. 60b. HEAUTONTIMORUMENOS. *Actus I. Scena 1.* Commencing with a gold Initial as before. The scribe has erroneously written "Prologvs" over the opening speech of Chremes, whose name is left out.

Fol. 86b. "*Plaudite*. CALIOPIVS RECENSVI;" with a colophon and the notice of the first performance of the Comedy as before.

IV. ADELPHOS. Fol. 87a. C. SVPITII APOLLINARIS PERIOCHA IN TERENTII ADELPHOS. PROLOGVS. The spaces for the titles to these two articles are left blank; but they are each commenced with a gold Initial ornamented as before.

Fol. 88a. ADELPHOS. *Actus I. Scena 1.* Commencing with a gold Initial as before. The rubricated title *Heautimorumenos* is erroneously continued by the writer of this Manuscript to Fol. 100a of the present comedy.

Fol. 112a "*Valete et plaudite*. CALLIOPIVS RECENSVI." Neither a colophon, nor the notice of the first performance, are added at the end of this play.

V. HECYRA. Fol. 112b. "ARGVMENTVM IN EKYRAM." In faded crimson Roman capitals, with a small gold Initial as before.

Fol. 113a. "ALIVD ARGVMENTVM. PROLOGVS." In crimson Roman capitals, with gold Initials as before.

Fol. 114b. HECYRA. *Actus I. Scena 1.* Commencing with a gold Initial as before. The scribe has written the name of this Comedy at the tops of the leaves under the different forms of *Hechira*, *Echiria*, and *Echira*.

Fol. 135a. After *Plaudite*—Ego CALIOPIVS RECENSVI;" with the following colophon, and the usual notice of the first performance of the Comedy in crimson Roman capitals, as before:—"PVBII TERRENTII AFFRI COMICI POETE ILLUSTRIS FINIT FELICITER."

VI. PHORMIO. Fol. 135b. PHORMIONIS ARGVMENTVM.

Fol. 136a. ALIVD ARGVMENTVM. PROLOGVS. In crimson Roman capitals, each commencing with gold Initials as before.

Fol. 137a. PHORMIO. *Actus I. Scena 1.* "PROLOGVS PHORMIONIS." This is the opening speech of *Davus*, commenced with a small gold Initial as before. On the entrance of *Geta*, the first scene is distinguished only by a two-line azure Initial S.

Fol. 162a. "VALETE ET PLAUDITE. CALIOPIVS RECENSVI."

XXIII. SEXTI IVLII FRONTINI STRATEGEMATICON LIBER INCIPIT.
108 Leaves. Square Octavo.

An Italian Manuscript of the early part of the Sixteenth century, written on stout white vellum, in small and rather rude Roman Minuscules, in gatherings of eight leaves, with the Catch-words placed perpendicularly; and rubricated with titles and tables to the several books in faded crimson ink. The Illuminations consist of a large and bright gold Initial to each book, ornamented with the Italian white branch, extending down the margins; with smaller gilded capitals to the chapters; and with large azure letters prefixed to the paragraphs. On the first page is a broad border of the white branch drawn in an antique style, over a diapered back-ground of gold, azure, rosetto-colour, and green; in which are introduced two armorial-ensigns. One of these, placed in the outer margin, is Quarterly, 1st and 4th Gu. 2nd and 3rd Chequés Arg. and Az. The other shield is inserted in the centre below, and consists of Or, a ram's head erased Sa. This Manuscript was procured from the sale of the Library of M. Libri in 1849, Lot 984; but on the first two leaves there are the following book-notes respecting a former possessor of it: "M.S.I. *Helix Putschij, qui humanissimè communicavit Petro Scribero, ipis Kal. Xembriis cld. lccc.v.*" "*Helix Putschij Grammaticæ Latinæ Autores Antiqui Hanovix Typis Wechelianis 1605.*" Bound in dark crimson velvet.

Collation.

Fol. 1a. **SEXTI IVLII FRONTINI STRATEGEMATICON LIBER INCIPIT.** Written in gold Roman capitals at the head of the page. The text is enclosed within a broad border of the white Italian branch, traced over gold and colours, introducing two armorial ensigns; and it is commenced with a large Initial C.

Fol. 2b. *Prohemii Finis. Incipit Tabula Capitulum Libri Primi.* Written in lower-case letters of faded crimson, with a large azure Initial.

Fol. 3a. Lib. I. "DE DISSOLVENDO-METU QUO MILITES EX ADVENCIS CONCIDERINT OMNIBUS. Cap. I. DE OCCULTANDIS CONSILIIS. The preceding titles written in Roman letters in faded crimson, with a border and a small Initial-letter M of the Italian white branch, traced over gold and various colours. In the lower part is a golden shield, charged with a ram's head erased Sa.

Fol. 29b. "*Finis libri Primi.*" **SEXTI IVLII FRONTINI STRATEGEMATICON LIBER SECVNDVS INCIPIT.** Commencing with a large gold Initial D, ornamented with the white Italian branch, extended over the outer margin. Fol. 30a. *Index Capitulum* written in lower-case letters in faded crimson.

Fol. 30b. Lib. I. Cap. I. Exemplum I. "*Scipio in Hispania.*" Commencing with a small gold Initial on a party-coloured ground. The text is cited only to illustrate the remark of Oudendorp on this passage, that the prefix to the name of Scipio, which he inserts, is often wanting in manuscripts.

Fol. 66b. "*Finis libri Secundi.*"—**S. I. FRONTINI STRATEGEMATICON LIBER TERTIVS FELICITER INCIPIT.**—Commencing with a small gold Initial, ornamented as before. Fol. 66b, 67a. *Libri Primi Prohemium finis, incipit Tabula Capitulum.* Fol. 67b. Lib. III. Cap. I. Exemp. I.

Fol. 87a. "*Finis libri Tertii.*" **S. I. FRONTINI STRATEGEMATICON LIBER QVARTVS ET VLTIMVS INCIPIT.** Commencing with a large gold Initial ornamented as before. Fol. 87a. *Finis Prohemii, incipit Capitulum Tabula.* Lib. IV. Cap. I. Exemp. I. Fol. 87a. 87b. commencing with a small gold Initial.

XXIV. LE RIME DEL FRANCESCO PETRARCA. 219 Leaves. Large Square Octavo.

An Italian Manuscript of the early part of the Sixteenth century, written in small lower-case Roman Minuscules on very white and thin vellum in gatherings of ten leaves each, with the catch-words written perpendicularly. The general decorations of the book consist of bright gold Roman Initials on party-coloured back-grounds at the beginning of each Sonnet: but the first leaf was originally very finely illuminated with a splendid border of early Italian Art, composed of the white branch drawn upon a variegated back-ground, introducing portraits and devices in circular compartments. There is also a large and rich Initial-letter, and a large head-piece Miniature of Petrarca sitting at a lectern under a canopy, reading or discoursing to three young females. In a wreath in the lower part of the border is a shield Arg. charged with three étoiles Gu. on a chief Az. four fleurs-de-lis Or, and a file of three points of the second. At the end of the volume are the poems called "the Triumphs" of Petrarca, which are illuminated by Five large Miniature head-pieces of the pageants of the Allegorical Personages celebrated; the whole being preceded by a full and rich border like that at the commencement, and a Miniature

of the Poet sleeping in a chair in a landscape, dreaming that the spirit of Laura appeared to him to console him for her loss; the following Triumphs being presented to him in the same vision. There are two fine portraits introduced in this border, the larger of which was probably the person for whom the volume was written and painted. The other compartments in the border contain figures of animals, a bird, and a butterfly. This Manuscript also was procured at the sale of the Library of Dr. Hawtrey, Lot 1061, in July 1853. Bound in olive-coloured morocco, lined with fine vellum, and having Dr. Hawtrey's Arms stamped in gold on the inside of the cover.

Collation.

Fol. 1a. PARTE PRIMA DEL PETRARCA, SONETTO PRIMO—

"Voi ch' ascoltate in rime sparse il suono."

Commencing with a large illuminated Initial, and enclosed within a border of the Italian white branch as described above.

Fol. 7b. After *Sonetto XIX*—"Mille fate, O dolce mia guerrera"—there is inserted in this volume another Sonnet, on which Dr. Hawtrey remarks in an Italian note written on a blank leaf at the commencement, that he had never seen it in any other book, either manuscript or printed. He adds that it is full of conceits, but that they are the conceits of Petrarca.

Fol. 12b. After *Sonetto XX*—"Se l'onorata fronde che prescrive"—there follows in this Manuscript Petrarca's *Ballata III*. "*Non al suo amante*," which is printed in the edition of Zapata De Cisneros in a very different place.

Fol. 61a. After *Sonetto XXVII*—"Dicesett' anni ha già rivolto il cielo," in this Manuscript there follows another, commencing "*Donna mi vene spesso nelamente*," which does not appear in the text of Cisneros.

Fol. 80a. In this Manuscript *Sonetto CXVII*—"Che fai, alma?"—is added at the end of *Ballata X*—"Di tempo in tempo"—without any separation.

Fol. 89b, 90a. In this Manuscript *Sonetti CXLVIII*. and *CXLIX*. of the edition of Cisneros are transposed: and there are also several other variations from the printed numbers of the Sonnets in the edition of Cisneros.

Fol. 123b. The Second Part of Petrarca's Poems, according to the text of Cisneros, commences at this place, with the Sonnet beginning "*Oime del viso*," but there is not any separation indicated in the Manuscript.

Fol. 171b. *Il Fine de' Sonetti, e delle Canzoni, Sestini, e Ballate.*

Fol. 173a. PARTE TERZA DEL PETRARCA. I TRIONFI.

I. DEL TRIONFO DELLA MORTE Cap. II.—"*LA NOCTE CHE SEGNI l'orribel caso*." Commencing with a large illuminated Initial and full border of the Italian white branch, with a large Miniature and other ornaments as already described. [*In the Edition of Cisneros this poem forms the sixth section.*]

II. Fol. 185a. DEL TRIONFO D'AMORE. Cap. I.—"*Nel tempo che rinnova*." Commencing with a large illuminated Initial of coloured branches, and a Miniature head-piece representing a procession of young men and ladies attending on the triumphal car of Cupid. [*In the printed text of Cisneros this Poem is placed first.*] Fol. 188b. Cap. III. Fol. 192b. Cap. IV.

III. Fol. 196b. TRIONFO DELLA CASTITA. Commencing with a large branched Initial of various colours, historiated with a head of Laura and a Miniature Head-piece representing six young females binding and disarming Cupid.

IV. Fol. 201a. DEL TRIONFO DE MORTE. Cap. I.—"*Questa leggiadra, e gloriosa donna*." Commencing with a small gilded capital.

V. Fol. 205a. DEL TRIONFO DELLA FAMA. Cap. I. "*Dapoi che Morte Trionfo, nel volto*." Commencing with a large latticed Initial and a Miniature Head-piece representing the triumphal-car of Fame. Fol. 208a. Cap. II. Fol. 211b. Cap. III.

VI. Fol. 214b. TRIONFO DEL TEMPO. "*Del aureo albergo*." Commencing with a large branched Initial, and a Miniature Head-piece of the triumphal-car of Divinity transposed by mistake with the Illumination to the succeeding poem.

VII. Fol. 218a. TRIONFO DELLA DIVINITA. "*Dapoi che sotto'l ciel*." Commencing with a large latticed Initial, and a Miniature Head-piece of the triumphal-car of Time, transposed by mistake with the Illumination preceding. Fol. 221a. CALX.

On the first blank leaf of this Manuscript, there is the following book-note written by Dr. Hawtrey:—"Questo Codice è curiosissimo è scritto in Venezia, è dovunque è possibile, l'ortografia n. a. (niente altro) affatto Veneziana. Alla facciata 14ma. si trova un Sonetto che non ho mai veduto in verun' altro libro manoscritto o stampato: è pieno di concetti, ma di concetti Petrarcheschi. E.C.H."

Illustrated Gothic Hours

PRINTED AT PARIS AT THE END OF THE FIFTEENTH AND THE
BEGINNING OF THE SIXTEENTH CENTURIES.

In the same Collection with the remarkable series of Illuminated Manuscripts described in the preceding pages, there are contained several books of Hours and Offices, printed and painted after the period when the production of such manuscripts had generally ceased. The occupation of the Scribe, though not altogether that of the Illuminator, was lost in the rapid advances of the new Art of Typography, which was then beginning its march over Europe to enlighten, to refine, and to bless it; but the efforts of the earliest French printers were to make the Heures and Missals produced by the press, pass for the more common kinds of painted manuscripts. They are in general so well executed, that an experienced eye is frequently required to distinguish between a volume of genuine writing and illuminations, and a well-painted book really printed on vellum. Originally these Offices actually contained manuscript leaves, interspersed with illustrations engraved on wood almost in outline, which were printed on stout vellum, and subsequently painted with strong opaque colours, heightened with lights and hatchings pencilled in gold; which made them very closely resemble coarse illuminations. At the commencement of the different Hours and Services were placed large whole-page engravings, representing the same subjects, following in the same order as those which were painted in the larger miniatures of the Manuscript Offices. The type also was cut in exact imitation of the Gothic text, as it was written by the best scribes of the time; and even the printed matter was set up with blanks for initials and paragraphs, which were inserted by the Illuminators in gilded letters on coloured grounds.

Such being the characteristic features of the many fine and interesting specimens of "*Heures Gothiques*" produced by the earliest Parisian printers, the account of their first production, as related by Brunet, is both a natural and a consistent narrative. He states that soon after the introduction of printing into Paris, the booksellers of the city being very desirous of employing the Art on some works likely to have a rapid sale, considered that those for which there would be the most general demand, would be the books containing the devotions appointed for the Canonical Hours of Prayer, and required by religious persons of all classes. "But," continues Brunet, "the Prayer-books with which they had been hitherto provided, were written on vellum; decorated with initial-letters adorned with gold and colours; and almost always more or less embellished with miniatures, executed with various degrees of excellence. In the Calendar there were introduced small subjects delicately painted, representing the rustic-labours, the ordinary occupations, and even the appropriate diversions, of all the months in the year. But to the great festivals, to the Saints-days, and to the Office for the Dead,—there were prefixed large miniatures, either designed

from The Holy Scriptures, or relating to the solemn mysteries which they celebrated. The other paintings referred to the lives of the Saints who were commemorated: and there might almost always be found pictures of David and Bathsheba, the Adoration of the Magi, the Crucifixion, the Resurrection and the Ascension of Jesus Christ, the Martyrdom of St. John the Evangelist (*See Page 21*), etc. It was also to be remembered that in some parts of the more valuable manuscripts the pages were surrounded by borders of different degrees of variety and richness, generally consisting of flowers, birds, insects, and graceful arabesques; in which gold and the most vivid colours were happily united. It was therefore natural that these beautiful volumes should be regarded almost as valuable jewels; and were successively transmitted through families from one generation to another. As the people, therefore, were thus accustomed to recite their devotional Hours from such decorated volumes, the question arose how far it would be possible to obtain any encouragement for plain and unadorned typography. To supply these decorations, therefore, recourse was had to the Art of Engraving on Wood, which was employed to improve or to reproduce as nearly as possible, the designs first developed in the Manuscript Hours for the ornamentation of Printed Books."

"A bookseller named SIMON VOSTRE, was the first person in Paris who thus connected Typography with Engraving on Wood; and with the aid of an artist whom Papillon calls JOLLAT, and PHILIP PIGOUCHET, a printer, he began to publish his ILLUSTRATED GOTHIC HOURS from A.D. 1486, or even two years earlier. These Hours were equally remarkable for the beauty of the vellum, the lustre of the ink, and, above all, for the variety of the ornamental borders. In the illustrations were introduced agreeable arabesques, combined with the most singular grotesque subjects; and succeeded by compositions representing hunting parties, games, events taken from the Holy Scriptures and from profane-history and Mythology; and finally by the several groups forming the Dance of Death. These subjects were all equally popular at the period; and the quaintly-vivid expression of the drawing may be even still admired. The nature of the work required that these borders should be executed in small compartments; and this arrangement allowed of their being separated or varied, and re-united at will, to suit the form and size of the volume for which they were required. It was thus easy to give to different copies of the same edition of any of these Hours, the appearance of another impression, even when the greatest care had been taken to reproduce the text page for page. As the larger illustrations of these books were intended to be painted, they are in general printed less perfectly than the borders, but they are all executed in the same manner."

After these general particulars of the HEURES GOTHIQUES, produced by the Early Printers of Paris, this last division of the present Tract will be appropriately concluded by a descriptive list of such specimens of them as are contained in the same Collection as the preceding Illuminated Manuscripts. The system of bibliographical description followed in the ensuing Catalogue is that adopted by Brunet in his "*Notice sur les HEURES GOTHIQUES Imprimées à Paris à la fin du xvième siècle et*

au commencement du xvième," as it is printed at the end of the Fourth edition of his *Manuel du Libraire* published in 1844, Vol. IV. 2de Partie.

I. 1480 (1491) *HEURES A L'USAGE DE ROMME: Acheuées le Premier iour de Mars. Lan de grace Mil quatre cents quatre vingts & xi. pour SIMON VOSTRE.*

Square octavo, in Gatherings of Eight: printed in Gothic letters on Vellum, with figures and borders: most of the large subjects, with the initials and paragraphs, illuminated. (Device of PHILIPPE PIGOUCHET at the end: Eight leaves of Calendar at the commencement. *Brunet*, iv. 2. p. 771, col. 2.)

II. 1498. *HEURES A L'USAGE DE ROME: Acheuez Lan MIL. CCCC.III.XX. & XVIII. le XXII. iour de aoust pour SYMON-VOSTRE.*

Small Quarto: in Gothic letters on vellum, with figures and borders, including the Dance of Death; and the initials illuminated. Device of P. PIGOUCHET on the first page. (*Brunet*, iv. 2. p. 778, col. 2.)

III. 1501. *HEURES A L'USAIGE DE ROME: Acheuées le. xvij. iour de Juillet. Lan. M.CCCCC. & eng, par THIELMAN KERUER—pour GILLET REMACLE.*

Octavo: in Gothic letters on vellum, with figures and borders, and the initials illuminated. *There is not any impression of July 1501 mentioned by Brunet.*

IV. 1503. *HEURES A L'USAGE DE ROME: Imprimées et acheuées a Paris le Cinquiesme iour d'April. Lan Mil. cinq cens & trois. Par JEHAN PYCHORE: et REMY DE LAISTRE.*

Quarto: in Gothic letters on vellum with figures and borders, and the initials illuminated. (The Calendar extends from 1497 to 1520. (*Brunet*, iv. 2. p. 800, col. 2.)

V. 1505. *HEURES A L'USAIGE DE ROMME: Acheuées le Premier iour de Octobre, L'an Mil Cinq cens et cinq. PAR GUILLAUME ANABAT—pour GERMAIN HARDOUIN.*

Octavo: in Gothic letters, on vellum, with figures and borders, and the initials illuminated. The Square Device of Germain Hardouin. The Calendar extends from 1505 to 1520).—(*Brunet*, iv. 2. p. 792, col. 1.)

VI. 1514. *HEURES A L'USAIGE DE ROME—tout au long sans riens requerir avec les grands suffrages:—Imprimées a Paris par JEHAN DE LA ROCHE L'an Mil Cinq cens & quatorze, pour GUILLAUME EUSTACE.*

Octavo: in Gothic letters on vellum, with figures and borders, and completely illuminated in the best manner of printed books of devotion. Device of G. Eustace on the first page. The Calendar from 1507 to 1527. This impression is not described by Brunet.

VII. 15..(marked 1515,) *HEURES A L'USAIGE DE ROME:—Imprimées a Paris par GILLET HARDOUYN.*

Octavo, but the volume is without any other signature than Dj. Printed in Gothic letter on vellum with large pictures and figures, but without borders to the text. All the engravings and initials are well illuminated within architectural frames, and borders of flowers and gold lines are painted on every page. The Calendar extends from 1515 to 1530, out of which the supposed date of the volume has been derived; but it is in reality without any time of imprint. On the first page is Hardouin's Centaur Device, coloured, and on the last his mark of the arms of Portugal, plain; having beneath it the lines

"Bon ordre et bonne corection
Verres en ceste impression
Tout pour le mieulx."

(This impression is not described by Brunet.)

VIII. 15.. (assumed to be 1510.) *HORE DIUE VIRGINIS MARIE SECUNDUM VSUM ROMANUM: sum totaliter ad longum, cum multis Suffragiis,—Parisii, nouiter impressum opera EGIDII HARDOUYN.—pro GERMANO HARDOUYN.*

Small Octavo: in Roman type, on vellum, with sixteen large engravings and a number of small figures, but without any borders: the initials illuminated. On the first page Hardouin's Centaur-Device. The Calendar is from 1510 to 1530, but the volume is altogether without date. (*Brunet*, iv. 2. p. 793. col. 1.)

IX. 15.. *HEURES A L'USAIGE DE ROMME, tout au long sans riens requerir. Imprimées a Paris par GILLET HARDOUYN.*

Large Octavo: in Gothic letters, on vellum, without borders, but with 18 large subjects—the Almanack device and small figures; all illuminated, with the initials and paragraphs, in the best manner of the painted printed Hours. The Calendar is from 1509 to 1524. (*Brunet*, iv. 2. p. 792. col. 2.)

X. 15.. *HEURES A L'USAIGE DE ROMME: toutes au long sans riens requerir. Nouvellement Imprimées a Paris pour GERMAIN HARDOUIN.*

Sextodecimo: on vellum in the Gothic letter, without borders, but with half-page subjects enclosed in gilded frames, and the whole illuminated with initials. At the commencement of the volume is a modern drawing of the Crucifixion, succeeded by the following inscription—*FERDINANDO QUARTO ARCHIDVCI AUSTRIÆ. ETC.: DOMINO SVO CLEMENTISSIMO DEDIT. CASP. SITNIER D. M.D.LXXXIII. CAL. XBRIS.* The Armorial Ensigns of the Archduke are painted on the opposite leaf. The Calendar is from 1520 to 1538, but the volume is entirely without date. (*Brunet*, IV. 2. p. 793, col. 2.)

XI. 1522. *HEURES A L'USAIGE DE ROME: toutes au long sans riens requerir,—Nouvellement Imprimées a Paris par THIELMAN KERVER.—Acheuées Le X. iour de Septembre. L'an Mil Cinq cens et xxij.*

Large Square Octavo: on Paper, in Gothic letters, with many large subjects, small figures, and borders; printed rubrics and red initials; and the large Device of Kerver on the first page. The Calendar extends from 1522 to 1536. (*Brunet*, IV. 2. p. 790, col. 1.)

XII. 1529. *MISSALE, AD CONSUETUDINEM FRATRUM PREDICATORUM, ORDINIS SANCTI DOMINICI.—Parisii, ex Officina Libraria, Vidue spectabilis viri THIELMANI KERUER in Vico Sancti Jacobi: sub Signo Unicornis, M.D. XXIX.*

Small Octavo: in Gothic letters, on paper, with many small figures, ornamented initials, three large subjects, and Kerver's large Device on the last page. This impression is not noticed by Brunet.

HORAE IN LAUDEM BEATISSIMÆ VIRGINIS MARIAE, AD VSUM ROMANUM. Parrhissis, apud Gotefredum Torinum, Biturigicum, Regium Impressorem. Cum Privilegio Summi Pont. et Regis Christianiss. ad Decennium, et ultra: vt in calcem hujus operis patet.

Colophon—*Parrhisiis, Ex Officina GOTOFREDI TORINI, Biturigici, Regii Impressoris, ad Insigne Vasis Effracti, Anno Salutis M.D. XXXI. Die XX. Mensis Octobris. Octavo.*

After the specimens of Illustrated Gothic Horæ described in the preceding list, the present work is one of the finest examples of ornamental typography produced by the early Parisian press; and in respect of tasteful elegance and accurate drawing, it is incomparably superior to all the former. In the Colophon of the first edition of these Horæ published in 1524, Simon Colinæus is named as the printer for GEOFFREY TORY; but the latter is generally supposed to have been the typographer, as well as the party who sold the work at the sign of the Broken Vase. Every page of this beautiful volume is enclosed within a border of four pieces, filled with elegant arabesques engraved in delicate outlines, as if they had been intended for illumination; but the paper of the present copy is not capable of receiving water-colours. As Tory was the King's Printer, in some of the borders are introduced the Royal mottoes and cyphers crowned, with the device of the Dauphin; and there are also blank shields for armorial ensigns. At the commencement

of the several sections of the book there are sixteen large engravings, representing the same subjects as those which are usually found in illuminated manuscripts; tastefully designed, though drawn in an early hard Italian style. They are likewise executed in a very light manner, as if they had been intended for colouring; and Brunet notices more than one painted copy. Papillon attributes the execution of these illustrations to an Artist of Lorraine named Doeriot. The text is all in the Roman letter, with many rubrics of a very fine colour introduced throughout the whole volume. Between the years 1524 and 1543 there were several editions of these Hours, but the present impression of 1531 does not appear in Brunet's list. It is, however, a very fine original copy in the first binding, with the edges gilded and impressed with ornamental figures in the style of the Sixteenth century. The cover is a remarkably interesting and beautiful specimen of the Grollier style of binding, some of the intersecting lines and compartments of which are stained black, so as to produce a very rich and harmonious effect with the gilding of the ornaments, and the warm brown colour of the leather. Between the extreme upper and lower lines of the border is stamped the name of HUMBERT FAVRE, who probably was a member of the celebrated family of Favre of Savoy. This very elegant book of Hours was procured from the sale of the Library of the Very Rev. W. D. Conybeare, D.D., Dean of Landaff, in December 1857, Lot 827.

On the reverse of the leaf opposite the title-page there are written the following book-notes. "*Ce Livre, Imprimé en 1531, contient 159 feuillets, ornés à chaque page d'arabesques en forme de cadres, d'un excellent goût, et gravés en bois au-trait, avec une telle délicatesse, que l'œil le plus exercé croit d'abord qu'il le sont gravée au burin: ainsi que les 17 sujets, dont le premier est placé à la page 32e, etc. Puisse ce volume rare et précieux pour l'Art, appartenir après moi à des Amateurs des Beaux-Arts, qui ont fait la Bonheur et la Consolation de ma vie! Le 13e Fevrier 1808. JAY, Peintre, et Conservateur du Musée de Grenoble.*" "I. J. CONYBEARE, 1815. *Les Gravures paraissent être faites par une Doeriot, Lorraine: sur quelques unes on voit la petite croix de Lorraine; dont il servoit pour Monogramme. Voyez Papillon. Tom. i. p. 193.*"

1590. A BOOKE OF CHRISTIAN PRAYERS, COLLECTED OUT OF THE ANCIENT WRITERS AND BEST LEARNED IN OUR TIME. *At London, Printed by Richard Yardley and Peter Short, for the Assignes of Richard Day. 1590.*

Small Quarto: The present volume is the Fourth edition of the devotional collection usually called "Queen Elizabeth's Prayer-book." On the title-page is written "Suum cuiq. Tho: Hearne 1716." The originals of many of the subjects inserted in the borders of this book, may be found in some of the preceding Parisian Heures; and especially in the volume printed by Kerver in 1522.

16. . . HEURES NOUVELLES, Dédiées à Madame la Dauphine. ÉCRITES ET GRAVÉES PAR L. SENAULT. *A Paris, chez l'Auteur, Ruë de Bussy, à la Croix Blanche, au Fausbourg St. Germain. Small Quarto: Bound in old French Calf.*

A volume of Prayers and other Devotions, engraved in Ornamental Writing on 132 leaves, the text being enclosed in border-lines, and decorated with head-pieces, initiales-historiées, and culs-de-lampes, consisting of flowers, landscapes, and elaborate flourishes. There are also some ornamented title-pages. The date of the publication, though not expressed, may be conjectured from the fact that the Princess to whom it is dedicated Marie-Anne, daughter of Ferdinand Maria, Second Elector of Bavaria, was married to Louis, the Dauphin of France, March 7th, 1680, and died April 20th, 1690, at the age of 30. Brunet states (ii. 2. p. 561, col. 1.) that copies of this work are to be found in which the ornaments and initials are carefully coloured, and having a frontispiece written on vellum, which were valued at 72 francs each.

FINIS.

LONDON:
PRINTED AT THE OFFICE OF
SKIPPER AND EAST,
ST. DUNSTON'S HILL.
M.DCCC.LVIII.

42



